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Co-exist In Harmony, Graham Forum Plea

LOS ANGELES—The importance of everyone connected with the talent end of the business learning to live together for everyone's common good was spelled out by Bill Graham, FM Productions president Thursday (5), in his keynote address "Where Does The Power Lie" to open the first annual Billboard International Talent Forum at the Century Plaza, June 4-7.

More than 500 participants from the U.S., Europe, Canada, Mexico and Japan attended the conference,

a figure that far exceeded earlier estimates.

An exceptionally attentive audience greeted Graham's delivery and during his more than one-hour speech, he spelled out where the power does lie in the booking and promoting business.

Graham said he's seen a remarkable change during his 10 years in the business and that it's imperative that people remember their own show business roots.

(Continued on page 14)

1st U.S. Tape Counterfeit Charge

By JOHN SIPPEL

LOS ANGELES—The federal grand jury here has returned the first indictments nationally charging tape counterfeiting, with both a manufacturer/wholesaler and salesman involved. Assistant U.S. Attorney Chef Brown showed Billboard one sample counterfeit tape, which in packaging concept was identical to the original.

Ronald Henslie is alleged in an FBI report to have been making

"bootleg" tapes in a basement area at 1119 Wilcox, West Covina, Feb. 20, 1975. Equipment found included one master unit and four slaves. Gilbert Henslie, 54, 1441 S. Palo Real, Rowland Heights, is also charged. The indictment lists 14 tapes, 13 of which are soul.

Included were Marvin Gaye's "Let's Get It On" on Motown and "All Green Exorcise Your Mind" on

(Continued on page 13)

Superstar LPs Seen Lure For Strong Summer Sales

Cautious Optimism Prevails At CES

By STEPHEN TRAIMAN

CHICAGO—The music-oriented areas of the Consumer Electronics Show were the positive bright spots as car stereos, blank tape and accessories manufacturers were virtually unanimous in "cautiously bullish" feelings about the economy in the months ahead.

Overall, the June 1-4 CES saw traffic fall about 15 to 20 percent under last year's reported 40,000 attendance, but most exhibitors agreed that the key buying influences were on the scene—and in some areas the booth action was constantly busy through the show.

Despite the big push for a channel by the sponsoring Electronic Industries Assn./Consumer Electronics Group (EIA/CEG) with its ballyhooed "Quadramax" exhibit displaying all three quad modes in

(Continued on page 33)

LOS ANGELES—Manufacturers anticipate a peppy summer because they will have LPs by many of their superstar attractions available to lure customers into stores.

In most instances, the LPs by these major name performers just happened to be ready, rather than being planned for a summer release to bolster what many observers claim are soft consumer conditions around the country.

(Continued on page 12)

Country Acts Losing Their Chart Longevity

By BILL WILLIAMS

NASHVILLE—Being a country artist used to be an assurance of longevity in the record business, but a check of the country charts today shows a sharp departure from that tradition.

The changing trends in country music, or expanding trends, have completely shuffled the listings from just five years back. A look at Billboard

(Continued on page 40)

Radio Conference Sets 3-Hour Rap

LOS ANGELES—Phil Stout, music master behind the syndicated programming of Stereo Radio Productions and Bob Richer, president of Able Communications, will participate in a three-hour luncheon rap session during the eighth annual International Radio Programming Forum in San Francisco, Aug. 13-16 at the Fairmont Hotel.

Both executives will be assigned to the communications complex that will be discussing all aspects of the beautiful music format.

In this luncheon rap session, other communications complexes will deal with automation and its usage in modern-day radio; the influence of discotheques on radio playlists; the avenues of the MOR station today in programming and audiences; what affect the national sales rep has today in radio; qualitative radio re-

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N.Y. Nightclubs Blossom; Pop & Jazz Groups Benefit

By JIM FISHEL

Ward, Kirshner Team To Sell 8-Track/Radio

By CLAUDE HALL

LOS ANGELES—Montgomery Ward and Don Kirshner have teamed up on a nationwide promotion to retail a new 8-track cartridge/radio unit bearing the Don Kirshner name—perhaps the first a hardware unit has been named after a music industry executive.

The Airline unit will retail for \$199.95 and comes equipped with speakers, according to Bill Endicott, district merchandise manager for the Los Angeles metro area that includes 15 Montgomery Ward stores. It is manufactured in Japan.

"We've put 500 units on the

(Continued on page 15)

NEW YORK—The strong showing of one club and several concert promoters presenting live music here during the past year has stimulated a sudden upsurge in the number of locations attempting to crack the market and showcase national recording acts.

Along with this rise in new venues is the emergence of more than 60 jazz clubs in the greater New York area featuring live music four to six nights per week.

Throughout the past year The Bottom Line in Greenwich Village, and concert promoters Howard Stein and Ron Delaney have dominated most of the major concert activity here. But, due to the demand for more and more places to showcase up-and-coming record acts, a

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DON WILLIAMS



With his incredibly warm voice and sincere, laid-back sound, Don Williams is fast becoming a country music superstar with his hit after his. His third straight #1 single on ABC's Dot Records, "You're My Best Friend," now crossing over pops is also the title of his new hit album (DSD 2021). Whether for a college rock crowd or country audience, this former folk/rock band singer for the Pigeon Press can be your best friend too. (Advertisement)

(Advertisement)



The Bee Gees are celebrating their 20th anniversary as entertainers with double-barreled power: "MAIN COURSE," their broad new RSO Records album featuring the hit single "I've Got a Feeling," along with their most extensive U.S./Canadian tour ever, running through this summer, co-starring RSO artists Revelation, The Gibb Brothers, Barry, Robin, and Maurice, enter their third musical decade with the dazzling aura of excitement that surrounds only the true international superstars. (Advertisement)

2 POSITIVELY SMASHING LADIES!

Devastating Melissa has always sounded like a million! Now, she's heading for certain glory and gold with her smashing single "MIDNIGHT BLUE" from her stunning "MELISSA" album. Melissa—a beautiful star has definitely arrived!



Millions of movie fans are about to enjoy brilliant Barbara in "FUNNY LADY" as the spectacular musical moves into its gigantic national release. The "FUNNY LADY" Sound-track Album is already gathering the glitter of gold. Barbara—another smashing triumph!



Rolling Stones Made In The Shade



Pop Acts Prance And Perform At L.A. Talent Forum



Billboard photos by Bonnie Tagel
A packed Century Plaza crowd enjoys the opening talent forum showcase Wednesday featuring five artists from five different labels. Stories on pages 14 and 16.



Four singers and their distinct styles at the opening showcase are (above) Al Jarreau, Dr. Hook's Ray Sawyer and Dennis Loricieri (left) and Gene Cotton (far left).

12-Inch 45s Via Scepter Up Sound Level For Discos

LOS ANGELES—Scepter Records is launching a policy of servicing discos with 12-inch 45s to keep the recording level at a maximum as often as possible.

According to Stanley Greenberg of the label, Scepter has found that to produce a single of more than five minutes in length, the recording level requires lowering. With the new, larger singles, the problem is reportedly remedied. The first such disks will be shipped soon.

In addition, Scepter wrapped up a series of three regional distributor meetings last week. They were held May 29 and 30 in New York, June 2 and 3 in Chicago and June 5 and 6 in Los Angeles. Greenberg says that though the 12-inch 45 was shown at the meetings, the prime purpose was the exposure of new product. Approximately 30 distributors attended the meetings.

MAYFIELD'S MAD 33rd

CHICAGO—Curtis Mayfield won't forget his 33rd birthday party. His Curton co-president, Marvin Stuart and Warner Bros. threw a bash for him at the Hyatt Regency Chicago June 3 with more than 200 in attendance. Flying in from Los Angeles was WB president Joe Smith, as well as aides Eddie Rosenblatt, Gary Davis, Ted Cohen, Bolla Brazier and Tom Parent. Entire WEA/Chicago staff was on hand, headed by Irv Rothblatt, with Ron Ellison given credit for making the event happen. Performing were Mayfield's rhythm section, The Jones Girls, The Impressions, the Natural Four and Leroy Hutson.

House Subgroup Probes Jukebox Ops As Bumpkin 'Little Fellas'

'Beautiful Girl' Garners Top BMI Kudos In L.A.

LOS ANGELES—More than 250 of the nation's top writers and publishers witnessed the certification of "The Most Beautiful Girl" by BMI as the most performed song in its repertoire for 1974 on June 3, at the Century Plaza.

The BMI Awards are given for the most performed songs in its catalog for 1974. Included are tunes which have been consecutive winners for several years.

The CBS Music Publishing group captured the most awards (nine) including seven by Mighty Three Music. The Mighty Three awards were received for "The Love I Lost"—Kenneth Gamble/Leon Huff; "I'm Coming Home"—Tom Bell/Linda Creed; "When Will I See You Again"—Kenneth Gamble/Leon Huff; "Rockin' Roll Baby"—Tom Bell/Linda Creed; "The Love Of Money"—Kenneth Gamble/Leon Huff; "TSOP"—Kenneth Gamble/Leon Huff, and "Then Came You"—Sherman Marshall/Phillip Pugh.

(Continued on page 49)

Sinatra Hailed By London Fans

By PETER JONES

LONDON—After a stormy and ill-fated visit to West Germany, during which he cancelled two of four dates, Frank Sinatra arrived in London to face packed audiences at the Royal Albert Hall and some extremely favorable press reaction for his performances.

Commenting on the problems in Germany, Billboard's Hamburg correspondent Wolfgang Spahr writes: "Never, in all my experience in music journalism, have I known the German press to wage such an intensive

(Continued on page 44)

By MILDRED HALL

WASHINGTON—For the first time in decades of hearings on jukebox performance royalty, a House subcommittee last week closely questioned the traditional argument that the operators are "little fellas" rural and grassroots oriented, and unable to bargain on equal terms with giant urban music licensing societies.

At issue in the June 3 hearing on the overall copyright revision bill was the industry's claim that the \$8 annual per box fee reached in a 1967 compromise should not be reviewed by the copyright tribunal set up in the bill to review all statutory rates.

Speakers for the Music Oper-

(Continued on page 49)

Club Dates Aid Apogee Concerts

By BOB KIRSCH

LOS ANGELES—Building a strong business in club booking has enabled Apogee Management to move full force into the concert booking field.

Burk Dennis, president of Apogee, formed the firm two years ago as an agency designed to place acts in what he calls "clubs that are for dancing and drinking, not listening rooms."

"I was building for the concert business," he says, "but did not enter that area until four months ago." Artists currently being booked by the company for the concert trail include Miles Davis, Willie Nelson, Roy Ayers, Billy Paul, the Beau Brummets, Kinky Friedman, Hello People, Proctor & Bergman, Barrett Strong, Sammy Johns, Freddie King, Dusty Drapes & the Dusters, Rockin' Horse and Larry Hosford.

"We did close to \$250,000 in the

(Continued on page 58)

Business And The Economy Word's McCracken: Returns a Danger

By JIM MELANSON

This is another in a continuing series devoted to various facets of the industry and how each is facing the state of the economy.

NEW YORK—Even after a bad first quarter bout with returns, 1975 sales projections at Word Inc. are still in the \$16-\$17 million ballpark, according to Jarrell McCracken, founder of the company and now president of the ABC-owned religious white gospel records, music publishing and book publishing subsidiary.

With previous quarters' returns running at a rate of 8-10 percent, this last period's 15-16 percent figures were undoubtedly cause for concern at the company. If there was a gain

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ARMY CONCERT Small Crowd & 14 Injuries Mar Ky. Public Rock Bash

FT. CAMPBELL, Ky.—Despite a crowd one-fifth the size anticipated, and despite 14 injuries and the eventual deployment of 60 military police, a spokesman here says the first open-to-the-public rock concert in Army history achieved part of its goal.

That goal, according to Lt. Col. John Klose, post information officer, was to entertain the soldiers and their dependents and guests May 4.

Fights broke out during a 40-minute delay between the act by Rufus and by Joe Cocker. The trouble

started after Rufus had performed, and most back spectators moved toward the exits. Fourteen persons were treated at the emergency room of the post hospital. No one was seriously hurt.

An estimated 12,000 attended the five-act festival, promoted by Cranium III Productions of Cleveland. The crowd stopper was Barbi Benton, one-time pinup girl of Playboy Magazine, who now records country for Playboy Records. Also getting strong ovations were the Earl Scruggs Review and Pure Prairie League.

According to post officials, military police did not interfere with the smoking of marijuana or drinking.

While 80 percent of the proceeds went to the promoters, there was another alteration. Two huge aircraft searchlights brought in by radio station WKNO, Nashville, were returned without use because the station refused to take a personal check of \$1,010 from Cranium. A station spokesman said the promoter had promised a certified check. Admission to the concert was \$6.50.

WB Regional Mart Net Succeeds

LOS ANGELES—In the three years since Warner Bros. sales/promotion vice president Ed Rosenblatt first set up WB's regional marketing manager, the combination sales/promotion executives working out of WEA distribution branches have been increasingly the voice of Warner Bros. in local markets.

And regional marketing manager techniques have become increasingly sophisticated in order to cope with an ever-more complex record mart.

WB national sales director Russ Thyret says, "Perhaps the biggest obstacle in first making the regional marketing manager concept work was the habit of WEA branch executives thinking they still had to call Burbank for day-to-day decisions. It's perfectly understandable, because nobody in the industry before this had ever had somebody stationed in a branch with headquarters-level decision power."

Warner regional marketing managers get quarterly budget allotments that they, with no restrictions, spend as they think best to merchandise WB product in

Rosenblatt's Execs Become Local Voices

By NAT FREEDLAND

their districts. "Our regional guys can buy a car to give away in a radio promotion without getting permission from Burbank," says Thyret, "if they feel that's the most effective way to use allotment funds."

Billboard had an exclusive interview with Warner Bros.' regional marketing managers during the team's May 28-30 meeting at the new Burbank Studios West headquarters where the managers explained they each divide up their working time differently, depending on the major merchandising needs in their regions.

New York regional manager Worth Patterson says, "Right now the toughest challenge is that New York's so-called Top 40 stations are only rotating 10 records on their playlists and they won't program anything but black product

that has made it in the discos. I admit I'm overemphasizing the situation somewhat, but not all that much."

Overall, the 10 WB managers agree that the pullback by record ticket buyers nationally is forcing the label to develop new ways to get increased exposure for touring acts.

Thyret feels that the optimum period for the regional market force to get together is every three months, in order to maintain a unified thrust on new product. However, it is not always possible to hold quarterly meetings.

"We used to rotate the meetings among various cities to give the guys a change of scene and expose them to different market conditions," says Thyret. "But that no longer works because the team has gotten too big for us all to go walking in radio station together and we're planning to add several more managers."

Thyret says, "Now that we're in a new building with good conference facilities, it makes more sense to bring the team into Burbank so they can meet with all the depart-

(Continued on page 49)

21 COUNTS

Mail Fraud Charged; N.Y. Distrib Indicted By U.S.

By RADCLIFFE JOE

NEW YORK—A 21-count federal indictment charging mail fraud and misrepresentation has been handed down by a special grand jury here against Jerome Mackey, operator of a chain of juke and kante schools, and two of his associates, in a case arising out of a stereo tape distribution which the defendants operated in 1972 under the name Mackey Distributors Inc.

According to the indictment, the defendants used the mail illegally to circulate advertisements—placed in newspapers throughout the country—to attract potential distributors to purchase cabinets containing 40 tapes each.

The minimum number of these cabinets a distributor could purchase was 10, containing a total of 400 tapes, at a cost estimated at \$2,375.

According to David Trager, U.S. Attorney for the Eastern District of N.Y., the Mackey Distributing Co. led prospective distributors to believe that they would be supplied with "major label first quality tapes" while in fact most of the products were cutouts and allegedly pirated products of "such poor quality they could hardly be played."

Charged with Mackey are Richard T. Traver, president of the company, and William Nelson, secretary/treasurer. The Grand Jury investigation lasted four months, and was conducted with the assistance of Harold J. Friedman, assistant U.S. attorney, U.S. Federal inspectors and the FBI.

If convicted the defendant faces five years in prison and/or a fine of \$1,000 on each of the 21 counts.

Executive Turntable

Danny Albino named national sales director for United Artists Records and will be assisted by Terry Barnes, sales coordinator. ... Dennis White, for 14 years in sales, is the new national sales manager of Capitol Records. ... Lee Mendell, a long-time industry executive who headed United Artists Records' international division five years, left the label last week. Departing RCA's custom director was Ed Mathews. ... Frank Mully moves over from RCA to become art director at Motown Records replacing Katarina Peterson; John Mansfield, director of tape sales, also has left. Ron Sand is now at Motown as pop promotion chief. ... Carolyn Schuchman has resigned her a&r department with Warner Bros. Records in Burbank with editorial chief Pete Johnson slated to move into a&r momentarily.

I. Kawamoto has been named president and a member of the board of directors of Hitachi Sales Corp. of America. S. Takeuchi is a new Hitachi vice president and director. R. Matsunaga has retired as HSCA board chairman. Accepting a post with Hitachi is a former Sony executive.

Ivan C. Pato joins Ampex magnetic tape division as national sales manager, consumer products, as C.W. "Shad" Helmsleiter shifts from that post to national merchandising manager, same division. ... At BASF Systems, Jerry Johnson is set as marketing manager, audio products. ... Koss Corp. promotes Gregory Cornwell to vice president of the export division. ... Joining the Craig Corp. as manager, communications equipment division, is Edward F. Walsh. Bill Fox named vice president and controller of CBS Records. He previously held a similar post with the CBS musical instrument division. ... Billy James to manager, label development, RCA Records. ... Earl A. Berman, RCA's former Fisher set as national director of r&b operations at Buddah Records. ... MDA, distributing arm for the Springfield family of labels, has Bob Jacobs as its regional manager for the Midwest area. Other MDA appointments include Al McNutt, St. Louis; Joyce Kalman, Chicago, and Jack Geiser, Detroit.

Joe Caine named general manager of the Mericana and Salsoul labels. ... Win Wolfhound appointed manager, press information and artist affairs, special markets, CBS Records. ... Fred Skidmore joins Solters & Roskin as West Coast publicity coordinator.

Win Wolfhound is the new executive vice president of Rhinestone Records, a subsidiary of American Entertainment Industries. Elected to Rhinestone's board of directors are Art Phillips, Ron Flight and Brent Stephen Merritt. Phillips is president. ... Richard Laws named copyright manager of the ATV Music Group. ... New a&r director of Prodigal Records, Detroit, is Jack Ashford. ... In Atlanta, recruiting to RCA Records is Bill Blegen, RCA Records president John "Mike" Mailand. ... New manager of western region country music promotion for RCA Records is Maria Polivka, an RCA employee since 1972.

Betty Jennings is the new vice president of Queen City Albums, Inc. in Cincinnati. ... Mark Mailand takes over the branch marketing coordinator slot for WEA in Atlanta, replacing Bill Blegen. ... In St. Louis, RCA Records president John "Mike" Mailand. ... New manager of western region country music promotion for RCA Records is Maria Polivka, an RCA employee since 1972.

Clark Pleads For Piracy Bill

JEFFERSON CITY, Mo.—Roy Clark, appearing before a state legislative committee discussing Sen. Paul Bryant's anti-piracy bill, said he and a lot of other recording artists fear and worry about their royalties being stolen "enough to lose weight."

Appearing with Clark before the senators was Buck Trent, banjoist on the syndicated "Hawt Hunk" program.

"I know I have personally suffered from tape and LP pirates," Clark said. "Pirates gross millions of dollars every year. Losses are estimated at \$2 million. One gang of pirates in Oklahoma for a while was employing 500 persons to illegally manufacture and distribute."

If the bill authored by the Springfield Republican passes the House it will then go to Gov. Christopher Bond early next week.

UNAUTHORIZED DUPLICATION

Music Pubs To Seek 'Fair Use' Accord

By IS HOROWITZ

NEW YORK—Musical music publishers are expected to step up attempts to work out "fair use" guidelines with educators and librarians to stem unauthorized duplication of printed music, even as the copyright revision inches its tortuous way through Congress.

The forces lobbying for free duplication of printed material are

considered too powerful to permit confidence that the revision bill, when enacted, will provide proper publisher protection.

A letter was voiced by John Owen Ward, president of the Music Publishers Assn. (MPA) Wednesday (4) at the standard organization's annual meeting here. He underscored recent advice given by Bar-

bara Ringier, register of copyrights, that some "compromise" solution should be worked out directly with educators and librarians, because these latter groups can muster more votes than publishers to influence legislators.

Ward noted that considerable progress has already been made in the academic arena through what he termed an "enlightened approach to musical copyright" on the part of the Music Educators National Conference. Many members of the conference themselves are composers or arrangers, and so have an appreciation of protection requirements.

Okla. Antipiracy Bill Now Law

OKLAHOMA CITY—The Sooner state, long a citadel for unlicensed duplicators, has passed a piracy law. Gov. David L. Boren last week signed the antipiracy bill, which makes a first manufacturing violation a misdemeanor punishable by a \$500 fine and the second a felony, for which there is a \$25,000 fine and/or up to two years' imprisonment. Selling illegal recorded product is a misdemeanor and carries a \$500 fine.

Mr. and Mrs. Rick Kelly, who operate Recordland here, spearheaded the three-year campaign, along with Bill Merten, acting assistant of the governor and a veteran songwriter. Much credit is also given to the support of the RIAA and the CMA and Terry and Mary Davis. The antipi-

racyp proposal (HB 1182) passed the house 91 to 0 prior to the governor's signing.

Sinatra & WB Sue Cat Wisker On Radio Show

LOS ANGELES—The question of whether a radio feature syndicator needs the approval of a recording artist to do a documentary feature will be decided in superior court here.

Frank Sinatra and Warner Bros. Records have jointly filed suit against Peter Kline and his Kat Wisker Productions here. They allege that the defendants used the name of Sinatra without his permission. Kline advertised an eight-hour radio documentary on Sinatra. Plaintiffs charge unfair business practices and seek an injunction against the defendants.

Flip Gets Serious

LOS ANGELES—Fiprity Winkler's first single will be shipped June 18 on the Little David label distributed by Warner Bros.

But there's nothing humorous in the title "Berries In Salinas," dealing with the plight of migrant farm workers. Composed by Gloria Skelton and Harry Lloyd, the song is being commensurate with the announcement of the U.S. and marks an abrupt change of image for the diminutive comedian. Snuff Garrett produced.

U.S. DISKS COST MORE

By ADAM WHITE

LONDON—prices of records have risen, with the most dramatic being Rye's new price, \$1.56, for four singles.

Managing director Walter Woyda attributes his company's action to higher costs in labor, manufacturing materials and distribution. Pye singles were previously \$1.32. Regular Pye albums in the UK series also rose, from \$5.88 to \$6.60. This was the first time they were increased by more than five pence according to product.

Prime points of the new prices focus on the UK series, with the cost \$1.44, from \$1.32 and regular pop

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Something new, something new, something new and something new.



*Rabelle,
gold!* KE-33075

*Michael Murphey,
bulleting up the charts!* KE-33090

*Dan Fogelberg,
27th chart week,
heading gold!* KE-33137

*Minnie Riperton,
gold!* KE-33184

A great marriage... new artists and Epic Records.
On Epic Records  and Tapes.

This One



YJ8L-D5C-DZLH

By ROBERT SOBEL

In most cases the original design. About half of the catalog is in monaural, the other half has been rechanneled for stereo. Recent additions to the series include "Jammin' At Condon's," "Silver's Blue," "Conversation Piece," "I Can Get It For You Wholesale" and "Ag-

EMI's Exorcism

LOS ANGELES—The music from Allied Artists' new movie "House Of Exorcism," will be distributed throughout the world, including U.S., Canada and Italy by EMI music affiliates.

**THIS WEEK,
ONE OUT OF EVERY
50 CHART ALBUMS IS BY
**THE DOOBIE
BROTHERS.****

STAMPEDE (BS 2835)

#8 WITH A STAR

WHAT WERE ONCE VICES ARE NOW HABITS (W 2750)

#72 WITH A STAR

THE CAPTAIN AND ME (BS 2694)

#122 WITH A STAR

TOULOUSE STREET (BS 2634)

#166 WITH A STAR

ON WARNER BROS. RECORDS AND TAPES.



HOT SAUCE

R-8142
The Dan Davis Guitar

New Hit Single
GYPSY FOX
R-1923



Close MCA Tape Plant

LOS ANGELES—Audio Magnetics Corp., blank tape manufacturer, is closing its plant in Indianapolis. The facility manufactured 8-track lubricated tape for RCA, MCA, Preferred Sound, Empire Magnetics, and other audio and videotape.

Audio Magnetics, plagued by financial difficulties this past fiscal year, shuttered its production lines in Indianapolis May 30, but will keep the 100,000-square-foot facility open for 120 days as a warehouse and distribution center.

The company plans to transfer its 8-track tape manufacturing production lines to its plant in Irvine, Calif., where it now produces cassette tape. However, Audio Magnetics has no plans to continue manufacturing videotape and is currently attempting to sell its video production equipment.

According to a company spokesman in Indianapolis, "A large inventory of lubricated tape (which goes into the production of pre-recorded 8-track cartridges) is on hand to service RCA and MCA before production lines are running full speed at our Irvine plant."

Audio Magnetics, which acquired the plant from RCA in 1971, is trying to sell the Indianapolis property and some tape manufacturing equipment, the spokesman said.

Tapes Seized By FBI in Bismarck

BISMARCK, ND.—More than 20,000 allegedly pirated tapes were seized by FBI agents in raids on a distributor and two retail stores here.

The raids were conducted on Midwest Distributors, 1227 Park Ave., at which more than 16,000 tapes were found; at Tape Deck, retail outlet opened about a month ago and said to be operated by the principals of Midwest Distributing, where some 3,000 tapes were seized; and at Music City, here, where several hundred tapes were found.

"The bulk of the seized tapes bore the logo 'Stereo 8 Mirror Image,' said to be manufactured by Sound 8, Atlanta. Others bore the logo 'S.A.M.E.' said to have been produced by Sound-Alike Entertainment.

Midwest Distributing business data seized during the raid indicates the firm was selling tapes in North and South Dakota, Montana, Idaho, Wyoming, Minnesota and Nebraska, according to authorities.

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Franklin Stores To Goody Chain?

NEW YORK—Sam Goody, Inc. and the Franklin Music Co. have agreed in principle for the sale to Goody of six Franklin stores in the Philadelphia area. Goody already operates four stores in the Philadelphia area.

The agreement, which involves cash, is subject to approval of both firms' boards and other conditions. Goody (O-I-C) currently operates 30 retail shops in New York, New Jersey, Pennsylvania, Connecticut and North Carolina.

Three Franklin stores in Atlanta are not involved in the transaction and will continue to be operated by Ed Rosen, president of Franklin Music.

For the year ended Dec. 31, 1974, Sam Goody reported sales of over \$35 million and net income in excess of \$700,000.

'No' To Dupers By N.Y. Solons

NEW YORK—Duplicators attacking the antipiracy bill proposed by Sen. H. Douglas Barclay for this state are bombarding state authorities and legislators with all kinds of literature and personal communication to pile their case.

The latest tactic centers on the duplicators' attempt to add a compulsory licensing provision to the bill, which was rejected "out of hand" by parties involved in the bill.

The plea was presented last week in Albany by David Heilman, head of E-C Tape, Wisconsin tape duplicator, and by Thomas Grunigau. The proposal was heard by Barclay's counsel; Lee Miller, executive assistant to State Attorney General Louis Lefkowitz.

Handleman Seeks To Acquire Le-Bo

NEW YORK—The Handleman Co. has entered into preliminary negotiations with the Starr Broadcasting Co., for the acquisition of Le-Bo Products Co., a wholly-owned subsidiary of Starr.

Le-Bo manufacturers and distributors of entertainment accessories, including carry cases, blank tape products, and record and tape accessories. The company's sales for the fiscal period ended June 30, 1974 were \$3 million. Until its acquisition by Starr in 1972, Le-Bo was owned by Leslie Bokor, and headed by Leslie Dame.

HAWAII NODS TO 20TH

HONOLULU—Dr. Alexander Borissoff, Russian-born composer and cellist of the Honolulu Symphony, this week accepted a commission to write a symphonic work as a Hawaiian bicentennial project. His "Impressions Of Hawaii" will be premiered here Aug. 12. It is said to be the first time that the beauty and atmosphere of the chain of islands have ever been transcribed in symphonic form. Dr. Borissoff's four movements include "The Ocean," "The First People," "Hula" and "Hawaii."

Boones To Japan

LOS ANGELES—Pat Boone, on Melodyland Records and the Boone Family on Motown, are set for a four-week tour of Japan beginning June 10. The concert tour is promoted by ITO Music.

Financial

Market Quotations

As of closing, Thursday, June 8, 1975

1975	High	Low	NAME	P-E	(Sales 1974)	High	Low	Close	Change
37	12 1/2	ADG	4.4	180	25%	24%	25%	—	—
7	2 1/2	Ames	6.5	90	8%	8%	8%	—	—
2 1/2	Automatic Radio	4.5	11	2%	2%	2%	2%	Unch.	—
8 1/2	Amstel	4.2	1280	4%	8%	8%	8%	—	—
10	10 1/2	Bell & Howell	7.2	52	18%	17%	18%	—	—
11 1/2	CBS	12.5	250	50%	48%	48%	48%	—	—
6 1/2	Columbia P.C.	18.5	277	8%	8%	Unch.	Unch.	—	—
4 1/2	Craig Corp.	4.4	30	4%	3%	4%	4%	Unch.	—
55 1/2	21 1/2	Diary, Watt	22.9	1034	46%	48%	48%	—	—
4 1/2	EM	16.1	4%	4%	4%	4%	4%	—	—
37 1/2	23 1/2	Gold & Western	4.5	128	36%	36%	36%	—	—
7 1/2	Handman	17.6	50	7%	7%	7%	7%	—	—
1 1/2	Herman Ind.	8.14	814	8%	8%	8%	8%	—	—
7 1/2	Lafayette Radio	7.7	42	8%	8%	8%	8%	Unch.	—
11 1/2	11 1/2	11 1/2	11 1/2	11 1/2	11 1/2	11 1/2	11 1/2	—	—
6 1/2	16 1/2	MCA	8.1	258	13%	14%	14%	—	—
15 1/2	12 1/2	MGM	8.7	87	8%	8%	8%	—	—
3 1/2	3 1/2	Morise Elec. Prod.	0	30	3%	3%	3%	—	—
32 1/2	32 1/2	Motors	22.5	192	50%	50%	50%	—	—
20 1/2	20 1/2	No. Amer. Philips	7.8	28	18%	18%	18%	—	—
18 1/2	18 1/2	Phonoch International	7.7	18	18%	18%	18%	—	—
4 1/2	4 1/2	Playboy	10.2	10	3%	3%	3%	Unch.	—
20 1/2	19 1/2	RCA	13.6	635	18%	19%	19%	—	—
11 1/2	11 1/2	Roy	30.6	61	11%	11%	11%	—	—
18 1/2	18 1/2	Superscope	3.8	148	13%	13%	13%	—	—
40 1/2	40 1/2	Tandy	11.1	147	8%	8%	8%	—	—
6 1/2	6 1/2	Telcor	5.8	14	4%	4%	4%	—	—
3 1/2	3 1/2	Texas	23.1	270	3%	3%	3%	—	—
3 1/2	3 1/2	Tennco	14.7	0	2%	2%	2%	—	—
6 1/2	6 1/2	Transamerica	13.6	505	6%	6%	6%	—	—
1 1/2	1 1/2	20th Century	6.6	13	1%	1%	1%	—	—
17 1/2	17 1/2	Warner Commun.	6.8	126	16%	16%	16%	—	—
25 1/2	25 1/2	Zenith	70.5	238	24%	24%	24%	—	—

As of closing, Thursday, June 8, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	OVER THE COUNTER*	VOL.	Week's High	Week's Low
Albino Inc.	0	3	2%	2%	Schwartz Bros.	0	2%
Gates Learjet	22	7 1/2	7	7	Walton's	0	1%
GRT	7	1 1/2	1 1/2	1 1/2	Meads City	0	1%
Goody Sam	0	3 1/2	3 1/2	3 1/2	Kusner Elec.	20	2%
Integrity Int.	0	1 1/2	1 1/2	1 1/2	Orris Corp.	0	1%
Korn Corp.	0	8 1/2	8 1/2	8 1/2	Menores	0	7%
M. Josephson	1	4 1/4	4 1/4	4 1/4			

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above contributed to Billboard by Russ Gallagher of G. Tsai & Company, Inc., members of the New York Stock Exchange and all principal stock exchanges.

Off The Ticker

INTEGRITY ENTERTAINMENT, Torrance, Calif., parent company of The Wherehouses, resumed trading May 29. Its stock is traded over-the-counter. The Securities and Exchange Commission announced that on May 16 the company reported a loss for the first nine months, ended March 31, which included an inventory theft estimated at \$1 million. The SEC suspended trading May 9 at the request of Integrity Entertainment "pending an announcement concerning an inventory theft." The company will have an "inventory loss" total after it prepares its annual report for fiscal 1975.

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Compton, Calif., has entered into a factoring arrangement to sell substantially all of its U.S. accounts receivable to the Domestic division of Chemical Bank. Lloyd's previously financed its domestic operations through a \$36 million line of credit shared by Chemical Bank and Union Bank. The indebtedness to the two banks is to be repaid by Oct. 31, 1975.

SONY, Tokyo, will outfit an electronics audio/visual training center for the government of Iran. The equipment includes video and audio equipment... MORSE ELECTRO PRODUCTIONS and CAPEHART CORP. are discussing merger possibilities.

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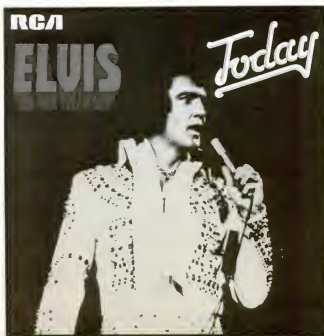
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Never Say Die: 'Tapestry' LP Climbing

By PAUL GREEN

LOS ANGELES—Ode is reserving Carole King's "Tapestry" LP this week.

The move is designed to capitalize on the momentum "Tapestry" has been building up in the last five weeks. It has, since May 10, steadily regained 57 positions on Billboard's Top LPs And Tape chart.

This chart activity has been the apparent result of radio stations across the country independently programming Carole King specials and Carole King days to boost their own ratings during ARB periods.

The primary markets in which this exposure occurred are New York, Chicago, Los Angeles, New Orleans, Miami, Minneapolis/St. Paul, Milwaukee, Cleveland, Pittsburgh, and Denver.

Ode's current plans with regard to "Tapestry" do not include releasing a new single from the set. Neither is there any intention to reissue the album at retail level. Marshall Blonstein says "the album is always well stocked because dealers are con-

stantly checking it themselves. In fact, while most albums that last are a couple of years old are filed away in bins, "Tapestry" is quite often stacked in floor displays."

While the recent radio shows are, no doubt, the immediate cause of this surge in sales activity, there are, according to Blonstein, a multitude of reasons the album has retained its popularity so long. He suspects that many of the copies sold these days are replacements of worn copies. "With 'Tapestry,' he explains, "unlike most albums, you don't find people playing a cut or two off the album at a time. They play both sides straight through.

"Also, as each Carole King album since "Tapestry" has shot to the top, it has brought 'Tapestry' right back up with it. Ultimately, of course, "Tapestry" has outlasted all the subsequent releases, staying on the charts for as long as a better album, at least as a key part of any retailer's essential inventory.

"Tapestry" made its first appear-

ance in Billboard on April 10, 1971. Within six weeks, it was in the top 40. It stayed there for a total of 46 weeks, including 15 consecutive weeks at No. 1.

1975 is the fifth continuous year

on the charts for the album. Not that that's a record. To come close to the longevity record set by Johnny Mathis' "Greatest Hits," "Tapestry" will have to remain on the chart until the latter part of 1980.

Calif. Tax Facing Death

LOS ANGELES—The legislative attempt to quash the effort by the state board of equalization to exact a 6 percent sales tax on the sale or lease of master tapes and records within the state, leaped its second hurdle last week, passing the important Senate finance committee, 6 to 2.

Speaking in support of Senate bill 512, introduced by Sen. Alan Robbins, San Fernando Valley, Larry Aufmuth of Ware & Frederick, Palo Alto, also representing GRT Corp., told the committee his 3,000-person company would be forced to leave the state if the proposal was not passed.

The bill now goes to the floor of the assembly. Others who attended the session, supporting the bill included: Dick Cohen, tax counsel; Joe Reisman, WB corporate counsel; Ed West, chief financial officer of WB Records and Chuck Littlehings, Capitol Records legal counsel.

GRT Selling LPs Via TV

SUNNYVALE, Calif.—GRT Music Tapes has entered the TV broadcast-promotion market with three LP sets, "The Everly Brothers (26 Hits)," "Basic Black (25 R&B Hits)," and "Country Music (27 Hits)."

Dave Law, GRT Music Tapes TV Broadcast manager, says the company is readying three additional packages to be ready by the end of the year. Law adds the company is looking to extend licenses and organizations outside the realm of current licensing agreements for the new packages.

WEA Suing Moon

LOS ANGELES—Moon Enterprises, a one-stop in Atlanta which shuttered two months ago, is being sued by WEA Corp. for \$40,288.73 in federal court here.

The pleading charges that Charles P. Nancy B., and Terry W. Moon signed a guaranty agreement with WEA. The delinquent represented billing from Nov. 11, 1974 through April 16, 1975.

Coronary Kills Ralph Gleason

SAN FRANCISCO—No services were held for Ralph J. Gleason, 58-year-old vice president of Fantasy-Prestige-Milestone Records and veteran writer, television producer and founder-editor of Rolling Stone Magazine, who died following a heart attack June 3.

Gleason had requested cremation. He joined Fantasy five years ago. His wife and among his activities he produced Redwing, signed new talent, wrote liner notes, oversaw the publicity department, helped assemble many of the firm's excellent jazz twofers and was involved in production of a motion picture which Fantasy was financing.

A New Yorker, Gleason attended Columbia Univ., but spent most of his life in the Bay Area. He was the author of hundreds of album annotations and was one of the few prominent jazz authorities to boost rock music. For many years he wrote for the San Francisco Chronicle, and in 1958, along with Jimmy Lyons, was instrumental in the founding of the Monterey Jazz Festival.

He is survived by his widow and three children.



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Atlantic's 'Sound Waves' Will Push Vast Jazz Mine

NEW YORK—Atlantic is coming with a "Sound Waves" campaign covering traditional to progressive jazz product from some 48 artists.

Introduced to field personnel last week and scheduled to run through July 18, the campaign is being backed by extensive merchandising and marketing plans, encompassing radio spot ads, print ads, the distribution of some 1,500 browser dumps (100-record capacity each) and the availability of more than 5,000 multi-artist sampler LPs for in-store play.

The sampler LPs feature such artists as Billy Cobham, Les McCann, Passport, Keith Jarrett and the Modern Jazz Quartet, among others.

Uttal Only Seeks Singles Artists, Cites the Economy

LOS ANGELES—Because of the economy, the single record may be recovering from its battle slump against the album.

Larry Uttal, president of Private Stock Records, says he is no longer signing album deals, because of the tight economy, except with major established groups.

"If you look around, you'll find that record companies are resisting LP deals."

For the price of an LP, you can make 10 to 12 singles. Each one of them has "a shot." An album, he says costs between \$75,000-100,000. "If you fall on your ass, it's pretty tough on the bottomline."

He says that companies generally are structuring artist's contracts to day involving one, two or three sin-

gles. While the campaign is comprised mostly of catalog goods, new LPs by such artists as Phishers Newborn Jr., Roland Kirk and Keith Jarrett also will be included. They ship Tuesday (17), along with some re-packaged goods by such artists as Dave Brubeck, Milt Jackson, Yusuf Lateef, and the New York Jazz Repertory Co. The Modern Jazz Quartet's last concert recording will also be shipped at that time.

According to Dave Glew, vice president of marketing, dealers will be offered a 10 percent free goods policy on all albums and tapes in the campaign. Dating will be normal. A special order form is also being made available to dealers.

gies. If one or more of these sell the contract calls for an album deal. "If not, I still have the option to go with an album."

"With Frankie Valli I only had a single deal. The contract called for an album after Valli hit a quartet of a million legit sales of a single."

"If you only two singles of an artist sell 400,000 copies I would go for an album."

"In talking with other record companies," Uttal says, "and these include all of the major companies, I find that companies are not rushing into big album deals anymore except on big established groups."

Mercury-Vertigo's Sampler Shipped

CHICAGO—Tracks from six recent Mercury-Vertigo LPs are spotted on a sampler album distributed last week by the firm.

Spirit, Greenslade, Nicky Hopkins, Love Craft, the Flock and the Sensational Alex Harvey Band are the artists featured. Along with each sampler's front cover, Jules Abramson, vice president, sales, says, sampler's front cover, Jules Abramson, vice president, sales, says, "Our research indicates this type of in-store sampler encourages more play than an album by one artist because of the variety attained with six different acts on a disk."

If the second such sampler produced by the firm.

CD-4 Choice Of The Fantasy Group

SAN FRANCISCO—Fantasy, Prestige and Milestone have committed to the CD-4 discrete quad record system according to Vic Goh and James Mochizuki of the JVC Cutting Center, Los Angeles.

The decision is confirmed by James Stern, director of engineering and a producer for the labels.

Woody Herman's "Children Of Lima" LP has been mixed in quad and will be out in July. Label evaluated all three quad systems before choosing CD-4.



Gloria Gaynor's new smash single "Walk On By"
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Superstar LPs May Boost Summer Sales

● Continued from page 1

The bleak summer selling months thus are taking on a rosier appearance from the viewpoints of the record labels.

At Capitol, Brown Meggs, vice president and chief operating officer, says that a new studio album from the Band, as well as product from Helen Reddy, Anne Murray and Glen Campbell will be among product coming this summer from some of the label's proven superstars. Capitol has also just released Paul McCartney & Wings' "Venus & Mars" LP, which enters the Billboard top LP chart this week at 25.

"We are now seeing the first signs of an economic turnaround," Meggs says, "through increased retail excitement and a healthier account buying attitude. As a result, we are optimistic toward summer business."

"Even in a soft market," Meggs continues, "a good way to regenerate consumer traffic is through the release of product by proven major sellers. The fact that we are seeing the market picture improving is an added plus. However, the release of LPs by such artists over the next several months is not tied in directly to attempting to add excitement to the summer selling season. The artists have the material ready now, so we are releasing it."

Bob Gibson, ABC vice president, says that summer releases include the just issued Isaac Hayes LP (his first for the label and his first for anybody in a year and a half) and a possible live set from the recently completed Joe Walsh tour. Poco will issue its first LP for the label, as will the Fifth Dimension.

"We have many of our biggest acts out now, including Walsh, Rufus and Steely Dan," says Gibson, "and we have a couple of albums by new artists such as Freddy Fender and Ace that are really being remerchandised (both are in the top 30) as a result of huge single hits."

"The economy has been a little soft for us like it has for everyone else," Gibson continues, "but the product we are discussing is proven. There are no plans to hold back or rush ahead with LPs by any particular artist as a result of the summer months. We release product when it's ready."

Gibson also points out that three ABC acts (Rufus, Walsh and the Mighty Clouds of Joy) will appear with the Rolling Stones at one time or another during the summer, and this is expected to stimulate LP sales.

Herb Belkin, Motown vice president, names Stevie Wonder and Diana Ross as two proven superstars with product expected to be released during the summer months.

"The albums have not been held because of the summer," Belkin says. "They happen to be ready now. We've just released product from the Jackson 5, for example. As for the economy, we've felt it a bit, but because of the uniqueness of Motown in terms of the marketplace, we haven't felt it as much as some may have. We do see the economy on an upward swing, however, and it's obvious that this kind of superstar product does create a certain amount of excitement at the retail level."

Lou Simon, vice president of marketing, Phonogram/Mercury, indicates that the Bachman-Turner Overdrive album release of "Four Wheel Drive" three weeks ago has bolstered their early summer business. As of Friday (30), this fourth BTO package had exceeded 613,000 units sold.

about July 1. Packaging will again feature the sensuous fem model theme with a deluxe foldout as previously.

A UA spokesman says the label will be releasing "several major name acts which are brand new, unannounced additions to the firm" before Sept. 1. He says all the acts have sold "in the millions of albums."

This survey was compiled from dispatches by Is Horowitz, Bob Sobel, Jim Melanson, Bob Kirsch, Dave Dexter Jr., John Sippel and Claude Hall.

Elektra-Asylum chief Mel Posner expects high chart action from a still-untitled Linda Ronstadt LP to be shipped in August and another by the Eagles, "One Of These Nights," which Posner reports will be released in late June. The Eagles and Ms. Ronstadt are on Asylum. On Elektra, in late July, Harry Chapin will have another LP on the market, one that hasn't yet been ti-

Warner Bros. sees seven forthcoming LPs as "sure" chart-climbers this summer. Joe Smith, label president, is particularly high on Rod Stewart's "Atlantic Crossing" due in late July and, a month earlier, Neil Young's "Tonight's The Night."

Still untitled, a Black Sabbath LP is set for July issue following Uriah Heep's "Return To Fantasy" the end of June. Van Morrison's "Stiff Upper Lip" and Tower of Power's "In The Slot" are pegged for August release and Smith is confident both are potential million sellers.

"Radio stations won't play it but it's funny as hell," says Smith in tabbing Richard Pryor's "Was It Something I Said?" LP a sure summer smash. It's due in the browser boxes in August.

Neither Posner nor Smith have any complaints about business but both indicate their firms would welcome the new product—and a noticeable lift in sales volume.

A&M's superstar level releases cover. The Carpenters, who will come out with their first LP of all new product in nearly two years, while a "Best Of Cat Stevens" is also set. A new LP from Stevens will be available in the fall.

MCA Records is basking in the desirable position of having the hottest record act in the world—Elton John—with his super hot product "Captain Fantastic."

Olivia Newton-John, another supperseller, is right now in the recording studio working on an album, as yet unnamed. And a new Who LP will be available in August or early September. Roger Daltrey also has an LP out soon.

"We've never felt a slump," says Rick Frio, marketing vice president. "And, because of Olivia's 'Please, Mister, Please' hit single, her album 'Have You Never Been Mellow' is taking off all over again."

RCA Records' summer hopes are pinned to five "top potential" albums already committed, with perhaps some add-ons to follow. Scheduled are a Jefferson Starship album, "Red Octopus"; Waylon Jennings in "Dreaming My Dreams"; Charley Pride in "Charley." Guess Who in "Power In The Music," and a new Hues Corporation set called "Love Corporation." It's understood the first product by David Cassidy will also be out during this period.

At London executives are optimistic over this summer's sales potential. The label will be shipping the latest off-shoot from the Moody Blues in an album by Ray Thomas. It's now scheduled for release next

month. Also coming, but in August, is an album by Al Green and another by the 10 c.c. The latter will be a "best of" package.

Similar feelings on summer sales, generally regarded as a slow period, are echoed by Lewis Merenstein at Buddah. "It's not just this summer," says Merenstein, "we've always found summer sales to be very good."

Buddah is coming next month with an LP from Gladys Knight & The Pips. Also scheduled for next month is a new Charlie Daniels album.

At CBS Records strong sales results are expected from LPs by such artists as Charlie Rich, Mac Davis and Stephen Sills, who was just recently signed. The three titles will be released shortly.

On the custom side, LPs by such artists as MFSB and the O'Jays (both recently released) are expected to bring home more than their share of the bacon. Also high on the company's expectation list is a new album by Epic's Minnie Riperton.

At Atlantic, a new Spinners LP is due sometime in July, with equally strong projections for new LPs by the Bee Gees and Rolling Stones, the latter being a "best of" package. Both titles were released within the last two weeks. Also on the horizon at Atlantic is the release of eight new jazz/pop LPs and a program involving the label's entire jazz catalog from mid-June through July.

Albums by Larry Coryell, Linda Lewis and Monty Python head the list at Arista.

Polydor director of marketing, Arnie Geller, is "very optimistic" about the label's summer product. He sees Joe Simon's "Get Down" and Millie Jackson's "Still Caught Up," both on Spring Records; a major release by James Last; and the Atlanta

of James East, and the Atlanta

Rhythm Section's "Dog Days" are providing hot sales.

In this category too Geller places new LPs by Gloria Gaynor, Sami Joe and "The Best Of Mandrill." He says that "Tommy" looks like a major selling album through the summer because the film will be getting multiple release in major cities around the nation, including 14 theaters in the New York area.

The so-called hot album may not be a traffic builder any longer, on account of the current economy. Tom Rodden, general manager of 20th Century Records, says that Norman Hausfater, vice president of Roberts Records in St. Louis, brought this theory up at lunch last week in Los Angeles.

"He says that even on a hot album, such as the new one by Elton John, customers are coming in, buying the album, then turning around and walking out instead of hanging around to buy other records."

20th Century's next major LP is Love Unlimited's "He's All I Got," produced by Barry White.

Old Page Masters Go To Candlelite

CHICAGO—Patti Page masters from the '50s and '60s are being leased by Phonogram, Inc./Mercury Records to Candlelite Music, Inc. for TV airing the second and third quarters of 1975.

The new album and tape set, "The Golden Memories Of Patti Page," will sell for \$6.98 for records and \$9.98 for 8-track tapes.

Candlelite Music previously marketed Mercury product in television offers, including "The 50 Golden Hits Of The Platters," and "The Legendary Sam Cooke."

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All You Need Is Love
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Little Child
Till There Was You
Peace Master Putman
Roll Over Beethoven
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You Really Gotta Hold On Me
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Devil in Her Heart
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Money

PCS 7016



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Michelle Yesterday Paperback Writer
I Feel Fine Eleanor Rigby
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PCS 3062



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Kansas City
Eight Days a Week
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What You're Doing
Everybody's Trying to Be My
Baby

PCS 3056



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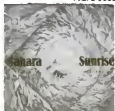
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Staging expert Chip Monck (above) checks a sound level with a West LA. Sound company engineer during the installation of all sound and lighting equipment for the talent showcases. Richard Torrance of Eureka (left) explodes with emotion during the opening showcase.



Billboard photos by Bonnie Tiegel

Members of Tubes handle their presentation of a mixture of staged situations with hard rock (above) as the closing act at the Wednesday evening showcase.

Rock On TV Gets A Good Going Over

By JEAN WILLIAMS

LOS ANGELES—There seems to be a difference of opinion about the position of rock music in television. Paul Block, talent coordinator of the "Tonight Show," Burt Sugarman, "Midnight Special" producer, Dave Yarnell, "Don Kirshner's Rock Concerts" producer, Don Cornelius of "Soul Train," and Ron Weiner, Ron Weiner Management, were the panelists discussing "Rock On Television: Stepchild Or Starmaker?" at the Talent Forum.

Don Cornelius said the success of Soul Train is "that we didn't try to imitate Dick Clark. Others did, and they failed."

"Soul Train doesn't differ from any other dance show," continued Cornelius. "Except that it has a character of its own, which is the single thing that has made it successful."

The panel agreed that television never has and never will break an act. "Television is a leverage factor. If there are other things, television can

convey the artist's image to a lot of people," said Sugarman.

Weiner added, "records break artists. If they do not have hit records, they will not be on television." And Sugarman injected, "TV helps live concerts, because it will make the audience want to go to the shows."

A member of the audience asked if "Soul Train" has forced the other TV shows to hire more black artists.

Cornelius answered: "It is the artists themselves who are doing it."

Although the other panelists said they were happy with rock acts on their shows, Block said that he does not want them on the "Tonight Show." "They are a pain in the ass," said Block. "They come in late and are unable to relate to what's happening around them. They are also unable to relate to the time needs of television," he adds. "However," he added, "the superstars of rock refuse to come on the show."

Live Together In Harmony

Continued from page 1

"It's very important for each of us here to think about where each of us would be if it wasn't for this business," he said. "This is something that many of us seem to have forgotten through the years when we were only interested in succeeding and making money."

Everyone depends on luck in this business because you're always working against a number of variables, according to Graham, and for this reason, it's important to attempt to work together, he added.

"The importance of a meeting like this is that we can all learn something through an honest exchange of dialog," he said, "while at most conventions people are preoccupied with discussing women, dope and other things. I don't think that is what any of us is after here."

Graham asserted that we live in a period of greed and that there wasn't a person attending this meeting who wasn't glad at one time or another when his competitor was having trouble.

"Most of us have to get away from this and in its place we have to look to our competitors in a positive instead of negative way," he said. "It's only in the last few years that people have turned away from greed and

ego to think about how lucky we've been."

In the past few years, everyone has become very much like the superstar performers who would rather play one 50,000-seat concert instead of 10 5,000-seat events, according to Graham.

"Several years ago I traded in quality for quantity and I had to fight to get away from that. For some reason people find it necessary to knock a new young promoter, forgetting that we were all in that position to work together," he added.

Graham related how he had gone to New York when he began promoting and how he had to wait for hours for "some wheel to come out" and see him.

Everyone is guilty of catering to power and superstar acts, he said, and for some reason people always end up justifying these things in retrospect.

"Oddly enough, the power really lies in the hands of those acts that can tell you where they will play, for whom and for what price. It's really how we use the power that is important and not who has it, because power is a test of the respect you have for the other person involved in a discussion."

Acts' Contracts Cry For Change. Seminar Agrees

By JOHN SIFFEL

LOS ANGELES—Entertainers' contracts, covering both one-night and location stays, require thorough overhauling and should regularly be updated, prominent attorneys, speculating in drawing up such pacts, and talent managers and buyers participating in a seminar at the Billboard Talent Forum agreed.

Present forms, based upon old forms issued by the governing body of the archaic Los Angeles attorney Dann Moss pointed out that the increasing use of contract riders aims to create a more pleasant working environment for the talent.

Buyers unanimously maintain that some riders, called for specified alcoholic beverages nightly for an act, or menus during a concert are an exorbitant demand.

George Greiff, veteran personal manager, blasted promoters who agreed to such terms, indicating that they are wholly at fault for such out-of-line provisions.

Doug Weston of the Troubadour, Los Angeles, recommends that agents, though they don't participate in the rider provisions, understand fully that part of a contract.

Attorney Fred Gaines outlined a personal manager's responsibilities, ranging from pre-gig to post-gig, with Greiff countering that a manager's biggest contribution was "one damn good idea."

Attorney Bob Gordon emphasized the importance of fully covering ownership, reruns and other factors in local or national TV show coverage of a talent performance. Greiff noted the difficulty in getting a producer to fulfill any provision worth so much of it occurs at the crucial hour just before the concert.

Attorney Michael Shapiro threw a bombshell, recommending to the packed talent buying room that acts that have a first-time huge record and are offered the opening concert slot at \$500 nightly consider "four-wall," a cinema booking term wherein the talent goes into a city and promotes its own gig.

Veteran attorney Harold Ordstein cautioned managers and talent to carefully investigate each other before signing contracts. Management pacts should have clauses wherein they could be revised in the event the contract was not mutually equitable.

Clubs Need Industry Help, Owners Report

LOS ANGELES—Six of the more successful club owners in the U.S. emphasized the continual importance of their venues, but explained that without the help of the industry, this medium could soon see its demise.

Chaired by the Troubadour's (Los Angeles) Doug Weston, this Thursday Talent Forum session, also featured Fred Taylor of Boston's Paul's Mall and the Jazz Workshop, Robin Conant of Atlanta's The Great Southeast Music Hall, Bill Scarborough of Philadelphia's The Main Point, Chuck Morris of Denver's Ebbett's Field and Peter Rachach of Denver's The Warehouse.

"While many agencies realize the importance of breaking new acts in our clubs, some just don't seem to care about us unless we can help them out," Morris stated. "Oddly enough many of the people we play and help to expose via our presentations and live broadcasts have gone on to play major concerts several months after their initial club date."

Weston concurred with Morris' thoughts and added that club managing and ownership is a most unthankful job that many persons seem to misinterpret in that they think it is a way of making a lot of money quickly.

"For some strange reason, people think that we make money every week, but they seem to forget that we are presenting live music 365 days a year, Weston said. "Most of our satisfaction comes from seeing a group we had faith in at their beginning really make it big."

Morris claimed that after most groups play his club there is an average of 1,000-4,000 records sold after each stand. He said that many agencies don't seem to realize that it is terribly hard to break a new act in a concert hall no matter how good it is, and that playing an act in a club setting can only be beneficial to helping the group saturate that city's market.

Taylor said he gets more and more annoyed by the insistence of some agencies that their acts do not play club dates. This is a real syndrome and for some reason they seem to ignore the importance of persons seeing this new act in an intimate setting.

"In the last 10 years there has been a real change in the business and instead of people coming in to drink and have a good time, they usually pay to see the act," he said. "Press, radio people and most other people

would rather come to a club than a concert, because they really hate to cope with going to major concert halls."

Scarborough said that many established acts should also try to get back into the club scene. He said that this would be beneficial for an act because it would help them to get back with their audience.

AFM May Lower Canadians' Tax

By MARTIN MELHUISH

LOS ANGELES—Allan Wood, president of the Toronto local of the American Federation of Musicians, told a Talent Forum panel there is a distinct possibility that the 30 percent withholding tax currently deducted from an artist's gross earnings in the U.S. will be dropped to 10 percent with a tax exemption for earnings up to \$5,000 in the near future.

Wood made that revelation in answer to criticism from Bruce Allen, manager of Bachman-Turner Overdrive, that the AFM has not done enough in the past to help its members solve some of the tax and immigration problems that face them.

The tax situation as it pertains to entertainers in the U.S. and Canadian markets, as well as the economic implications of a growing Canadian nationalism were major points of discussion on the Canadian Opportunity panel, moderated by Tom Wilson, president of the Toronto-based booking agency Concept 376. Besides Wood and Allen, other panel members were David Garfield, president of the Canadian National Exposition; John Murphy, product manager of ABC Records (Canada); Al Mair, manager of Gordon Lightfoot; and Graeme Waymark, of Waymark, Reid & Co. accountants.

Mills Bros. In A Triple Celebration

KANSAS CITY, Mo.—There will be a triple celebration here starting June 16 when the singing Mills Brothers open at the Starlight Theater.

The brothers will observe their 50th anniversary in show business. The Starlight will celebrate its 25th year as a popular and successful venue for top acts. And the city itself will be observing its 125th birthday.

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Coat
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Joe Pass—Portraits of Duke Ellington
The Trumpet Kings Meet Joe Turner
Count Basie and His Orch.—Basie Jam
Dizzy Gillespie's Big 4
Oscar Peterson/Noels/Pedersen/
Joe Pass—The Trio
Ella Fitzgerald/Joe Pass—Take Love Easy
Duke's Big 4
Joe Pass: Virtuoso
Count Basie/Joe Turner—The Bosses
Ella Fitzgerald—Ella in London
The Count Basie Trio—For the First Time
The Exciting Bette

Album No.	Mfr. List	Your
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# 2310 716	7.99	3.99
# 2310 717	7.99	3.99
# 2310 718	7.99	3.99
# 2310 719	7.99	3.99
# 2310 701	7.99	3.99
# 2310 702	7.99	3.99
# 2310 703	7.99	3.99
* 2310 708	7.99	3.99
# 2310 709	7.99	3.99
# 2310 711	7.99	3.99
# 2310 712	7.99	3.99
# 2310 713	7.99	3.99

IT'S A PLEASURE—Buddah artist, Gladys Knight (with hat), shakes hands with Dave Rothfeld, divisional vice president of Korvettes, as they celebrate Ms. Knight's second anniversary with the label over lunch at New York's 21 Club. Sid Sidenberg (with glasses) gesticulates as he converses with an unidentified guest, while Art Kass Buddah President (left, forefront), looks on.

• Continued from page 1

Skolnick says that, undoubtedly, the sales of the Kirshner radio/cartridge player (with 8-track recording)

capabilities) will be extended to other markets in the near future and that other merchandising usages of the Kirshner name may soon include such things as leather jackets, youth centers, clothes and other items.

Daryl Eagle, Los Angeles area advertising director for Montgomery Ward, is spearheading the promotion campaign on the unit.

Endicott says that records themselves are a high-traffic business, but the trend is away from using records merely to draw people into the stores. Records can become a highly profitable area unto themselves. So much so that Montgomery Ward will, by the end of this year, have separate department managers for records and for stereo units; previously, the same person covered both departments.

Montgomery Ward is also expanding and the Los Angeles area will feature a total of 20 outlets within the next two years.

There is a strong possibility that the Kirshner name will also be emblazoned on other stereo units sold by Montgomery Ward. The brand name—Arline—will also be on the \$199.95 units; these are basically of Japanese manufacture.

Carl Cook, national merchandise manager for stereo-TV units and records for the firm, initiated the Kirshner project. Final approval was given by James Lutz, executive vice president in the Chicago headquarters.

• Continued from page 1

the central district of California over the past two years have driven tappers to counterfeiting, which is more difficult to detect and prove.

More counterfeit indictments can be expected. He also indicates that several more major pirate manufacturer indictments will soon be announced.

In other actions, Richard Sneed, 12408 Volunteer Ave., Norwalk, and David Shropshall, 9058 Via Vista Dr., Buena Park, have each been fined \$1,500 for tape piracy by fed-

eral district judge Malcolm M. Lucas. They were apprehended by the FBI who charged them with pirating three different bit singles on tape. The indictment stated they ille-

ARTIST	TITLE	LABEL & NO.
Peter Clark (Rock)	Best of Peter Clark	Par. DCM-2505
Plants (Rock/C&W)	Plants	Cap. CS-3047
Various (Rock)	Woodstock II	Cap. M-4300
Plants (Rock)	Remember My Name	Cap. M-4301
Plants (Rock)	Woodstock II	Cap. M-4302
Stephen Stills (Rock)	50 Semination Gr	Cap. M-4303
50 Semination (Rock)	50 Semination Gr	Cap. M-4304
		(W/FF/F81106)
Diana Ross (R&B)	Lady Sings The Blues	Motown(MOT)
Flowers (Rock)	A Horse As Good As A Dead	
Stevie Wonder (R&B)	Hotter Than The Sun	Reprise MB2574
Various (Jazz)	Hotter Than The Sun	
Edie Harris (Jazz)	North to New York	Tamla (TAM) MB313
Les McCann (Jazz)	Second Movement	(CMG)MB6037
		Cap. MB1563
Eddie Harris (Jazz)	Smokin'	QRT 808-3029/L
Marvin Gaye (R&B)	Smokin'	Mercury (MCM) MB562
Various (R&B)	Smokin'	(MCM) MB563
Commander Cody	Smokin'	MB8741
David Berkeley (Rock)	Country Casanova	Par. BRT 8091-8054
David Berkeley (Rock)	You Don't Lie	Walt 88116/8123
David Berkeley (Rock)	You Don't Lie	Walt 88116/8123
Richie Havens (R&B)	Portfolio	Stony Hill
Kool and the Gang	Good Times	Dee Dee
Manhann Mann (Rock)	Best Of	Dee Dee
Manhann Mann (Rock)	Best Of	Dee Dee
Various (R&B)	The Heart Of Texas	Dee Dee
Various (R&B)	Blues Avenue	Dee Dee
Various (R&B)	Blues Avenue Vol. 1	Dee Dee
Various (R&B)	On Stage	Dee Dee
The Temptations	Greatest Hits	Gordy (GORDY) MB916
John Coltrane	Live	Impulse 8027-10
John Coltrane	Infinity	Impulse 8229
John Coltrane	Ballads	Impulse 8232
John Coltrane	Omni	Impulse 8233
John Coltrane	Omni	Impulse 8234
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John Coltrane	Omni	Impulse 8238
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John Coltrane	Omni	Impulse 8266
John Coltrane	Omni	Impulse 8267
John Coltrane	Omni	Impulse 8268
John Coltrane	Omni	Impulse 8269
John Coltrane	Omni	Impulse 8270

ARTIST	TITLE	LABEL & NO.
Sunrise	Super Space Sounds	Impulse S271
John Cage	Musica Imagina	Impulse S228
Kathie Jarrett	Fort Veinick	Impulse S240
Paul Simon	Venezia	Impulse S269
Alice Coltrane	Selected on My Mind	Impulse 781
Alice Coltrane	Rained In Tears	Impulse
Albert Ayler	Requiem:	Impulse
Yusef Lateef	The Impulse Years	Impulse S257
Alice Coltrane	Requiem:	Impulse
Alice Coltrane	The Impulse Years	Impulse S259
Alice Coltrane	Creation & Space	Impulse S232
Alice Coltrane	Monks At Arctium	Impulse
Alice Coltrane	Monterrey	Impulse 9185
Alice Coltrane	World Galaxy	Impulse 9218
No Energy	Universal	Impulse 9210
Neddie Hubbard	Concrete Headcases Class (DT)	Impulse 9287
Pharoah Sanders	The Impulse Years	Impulse S237
Pharoah Sanders	Live at the East	Impulse 9216
Pharoah Sanders	TTT at the East	Impulse S227
Pharoah Sanders	Election	Impulse S227
Pharoah Sanders	Beyond	Impulse S228
Armand Jannet	Transquility	Impulse S238
Armand Jannet	Transquility	Impulse S238
Armand Jannet	The Impulse Years	Impulse S280
Armand Jannet	Other Times	Impulse
Charles Hamilton	Space	Impulse S226
John Kannehn	On Time	Impulse 9213
John Kannehn	Constant Throb	Impulse 9214
John Kannehn	Magic & Movement	Impulse 9218
14 Golden	Waves	Impulse S220
Impulses From the		
Valleys of V.C.S.C.		
Impulse Artists		Impulse 785
Impulse Artists		Impulse S284
T-Bone Walker	On Tour	Impulse S287
Duke Ellington	Relaxation	Impulse S257
Miti Galka Outinet	The Impulse Years	Impulse S058
Beuses and the	Just The Way	Impulse
Blackhawk Trio	Hill Top	Impulse S230
Coleman Hawkins	Reevaluation:	Impulse S025-S
Coleman Hawkins	The Impulse Years	Impulse S256
Gato Barbieri	Concertos	Impulse S263

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Tavares	Hard Core Poetry	Capitol 11316
Lionel Richie	Expansions	BOLI-0934
Temptations	A Song For You	Gordy 969
Sheela	Katy Lied	ABCO 846
Melba Moore	Peach Melba	Buddah 5629

Solomon Burke	Music To Make	
Bohannon Band	Love By	Chess 60042
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Isolation Of Black Music Spurs Debate

LOS ANGELES—The subject of black music caused one of the more spirited Forum sessions Thursday. Chaired by "Soul Train's" Don Cornelius, the meeting was peppered with a debate between the panel's members and the audience.

The meeting was attended by a cross-section of music personnel representing the booking business, as well as the record industry and ev-

eryone was attempting to determine why Black music remains a separate entity.

Concert Promoter Dick Grifflay got into a debate over the subject of black promoters promoting black music. Bill Graham asked him if a black promoter should have an unfair advantage over a white promoter and Grifflay said that most don't. He did say that black performers sometimes feel a loyalty to these promoters, because they played them at times "when white promoters wouldn't touch them."

Manager John Levy said that music is music and shouldn't be broken down by color. He did say, however, that there are racist practices still going on in the industry.

"Black performers always interpret songs differently than white artists and they can both take the same song and make it sound quite different," said one member of the audience.

Members of the audience complained about the failure of white radio stations to recognize black music, which they only play a few minutes of music by certain artists like Gladys Knight and the Pips.

Her manager Sid Seidenberg said that he hopes there will be one chart for minor acts in the future, instead of a separate soul chart.

One of the more heated discussions concerned the Average White Band, which many blacks in the gallery said sounded black, but they really didn't have anything different in their sounds.

"In fact they sound like they listened to a lot of soul artists throughout the years," an audience member said. "And that's evident in their promo."

200 Music Years Feted

LOS ANGELES—A celebration paying tribute to the growth and success of the American music industry over the past 200 years is set for June 17 following Alice Cooper's Forum show there, with Alice and the Los Angeles Bicentennial Committee acting as co-hosts.

Site of the party will be announced shortly, but some 5,000 representatives of the music industry, celebrities, politicians and members of the Bicentennial Committee will be invited. Invitations will carry the official seal of the committee.

The celebration is budgeted at more than \$50,000, and will include disc-and-band, a 120-piece marching band, a 20-foot Uncle Sam on stilts to greet guests and a Wells Fargo stage coach. Other activities, musical and otherwise, to celebrate 200 years of music, will be added.

Cooper is currently in the midst of a 75-city tour and will also appear in 14 countries before the tour ends.

Composers Given New Life In Suit

NEW YORK—The monopolistic hold which film production firms have on ownership of movie and TV background music will be tested again legally. The second circuit court of appeals here overturned a lower court decision that dismissed a \$300 million antitrust action brought by top background music composers, ordering U.S. district Judge Charles Byrne to proceed with the case.

Correlative with the renewed hearing is a related decision awarded from the National Labor Relations Board as to whether the composers are independent contractors. The NLRB case is pivotal. Producers claim the composer is an employee, and, therefore, not subject to antitrust.

The antitrust action, too, seeks to reverse ownership of the background music to the composer.

Greif Wins \$27,681 From Ex-Producer

LOS ANGELES—Superior court here has awarded a \$24,258.33 judgment, plus \$3,423.99 in costs, to George Greif and Greif-Greif's Management from onetime Rolling Stones producer Jimmy Miller, his production firm, and Joel H. Weinberg.

Greif took the matter to court after Jan. 1, 1973, when plaintiff and the defendants agreed to a termination, which included part of the money awarded in the judgment.

Every Type Of Music Welcome At 11,000 Fairs

By BOB KIRSCH

LOS ANGELES—There's room for virtually every kind of music in the more than 11,000 fairs held annually in this country and the field is booming—recession or no recession.

These were among the main points brought home by John Hitt, vice president of the Jim Halsey Agency; Mike North, ICM vice president; Bette Kaye of the Bette Kaye Agency and Ken Falk of the Iowa State Fair at the "Mining Riches From The Fairs—And For The Fairs" panel at the Talent Forum.

"Rock has grown tremendously," said Falk. "We backed into it when we got Leon Russell to fill an empty day and we made a lot of money. This was in 1971, and since then we have booked Chicago, Elton John, Seals & Croft, Loggins & Messina, and the Jackson Five as well as entertainers like Bob Hope and Liza Minnelli."

Falk also emphasized guidelines for the 25 major state fairs held each year when it comes to musical entertainment. He suggested good but not overly displayed security, an ideal market of 1 million to 2 million radius, a grand stand seating 10,000 or more, the importance of sales promotion and the need for good sound, staging and lighting.

For music a question concerning exposure of new acts by saying that there are a number of fair talent showcases around the country during the winter months, while Mike Kaye answered another question about payoffs necessary to get acts showcased," by saying there was basically nothing of the type in the fair business.

Ms. Kaye also added that "You can't mention fairs without talking country."

This Week's Legal Action

DisCReet Claims Dalton Is Theirs

LOS ANGELES—Herb Cohen of DisCReet Records here has gone to superior court locally to try to enjoin Kathy Dalton from performing for Island Records.

The complaint alleges that Ms. Dalton's May 18, 1973, contract with DisCReet is still valid. Ms. Dalton claims she turned over 17 sides to DisCReet for which she got a \$5,000 advance. Her first DisCReet LP contained 11 of the sides. The LP was released Oct. 14, 1973. Ms. Dalton claims Cohen failed to live up to his promise of promotion, in that he pocketed all monies received in conjunction with the tour and that he failed to advise Cohen of the LP as pledged.

Cohen counters that she was an unproven artist and his suit carries contracts from ABC and MCA which indicate that his similar promise of a \$6,000 payment after the hit was proof of his goodwill.

Decision To Sell

LOS ANGELES—Bill Records has been awarded a \$4,031.32 in superior court on a decision based on a New York state judgment from Michael Viner and Panache Productions.

The local court backed a judgment awarded Bill in New York state action No. 14195/73.

Viner Faces 2 Actions In L.A.

LOS ANGELES—Michael Viner is involved in two litigations. In the first, the local superior court handed down a sister state judgment, affirming Viner and his Panache Productions shell out to Bell Records \$4,031.32, which amount was awarded to Bell in a previous New York state court action.

In the second, jazz organist Jimmy Smith is suing Pride Inc., the Viner firm, for the second of two payments of \$4,375 each made in November 1974, and February 1975. The payments were portions of an advance of \$25,000 which Smith alleges was part of a contract made Feb. 11, 1974 with Pride, under which Smith turned over rights to an LP he had made for MGM.

Sacramento Racker Hit by K&K Inc.

LOS ANGELES—Kaplan & Kaplan Inc. here are seeking payment of \$28,328.85 from All Music Publishing, Sacramento, a subsidiary entity, in superior court here.

The pleading alleges the defendant firm signed a promissory note for the amount, pledging monthly payments of \$7,081.11 per month starting Dec. 2, 1974.

Forgotten Markets Evoke Accusations

By EARL PAIGE

LOS ANGELES—You can get even major acts to do minor market concerts because acts want routeable tours and because you can make money out there in Des Moines. But it's a different picture for minor market clubs, with some being forced to do guarantee "four wall" dates just as happens with movie houses.

Regardless of Chicago promoter Bruce Opat saying he's never had a date in Des Moines gross worse than \$10,000, the forgotten market panel at the Talent Forum ended with accusations flying between promoters who say labels do not support dates and labels arguing their own realities.

High spot was Warner Bros. advertising chief Shelley Cooper saying there may not be anything in back in backing a Wichita date, though she said the label always copes in ways other than buying spots if asked. She also attacked the credibility of promoters waning ad money on a sell-out.

Said moderator Mike Belkin of Cleveland: "It does seem kind of stupid to advertise a sell-out. We do in a major market but not a minor market."

Los Angeles promoter David Forest said Sacramento-type markets have been a pain to promote. The Bill Graham type giants will come in to compete now. In bidding for Stephen Stills at Sacramento, Forest said, "The next thing I know, Graham was saying he would take Sacramento and Tucson too."

There are unique aspects of minor markets including the Northwest where Seattle promoter John Bauer

says, "We're not on the way to anything (other dates)," but adds it's an opportunity to begin a tour with no major press pressure.

Dan's Rock Cafe said there are even advantages to booking nationally out of Colorado because when he is on either Coast people realize he has limited time and see him more frequently. But he adds that there is a penalty of not bearing street gossip.

"When the session clubs were back mentioned and only one minor market represented clubs, Michael 'Eppy' Epstein of Long Island's My Father's Place. Though he says clubs are sprouting in New Hampshire, Providence and so on, he adds that he often must offer live broadcasts and four walls.

"I have to deal with \$5-\$3.54 tickets, two performances and the act gets the door and I have to lay out \$10,000 for one night," he says. He said agents must work more to develop the club circuit.

Other problems include promoting dates in cities too close together; that is, spots in Cleveland and overlap Akron and result in a Van Morrison becoming over-saturated in big halls and other promotion snarls.

There is also the age-old problem of minor markets getting Tuesday dates. "When you know the big city will do well" midweek, according to Belkin.

Nevertheless, every market is major if it makes money and big acts will go there. Also acts that were once monster \$15,000 acts, say so, may gladly play Davenport or wherever for \$10,000.

Davenport? Keith's Cash says there \$100,000 in '74.

28 Pubs Suing Station WENT

NEW YORK—Twenty-eight publisher members of ASCAP have filed a lawsuit for copyright infringement against WENT in Glenview, N.Y. The suit filed in U.S. District Court in Northern New York asks that the station be restrained from publicly performing their songs in the future and that statutory damages, together with court costs and attorney's fees be awarded.

Publishers involved in this action are Big E, E, Music; Stoneridge Music; Twentieth Century Music; Koca Music; Shuprio, Bennett & Co.; Warner Bros.; WB Music; Space Pot Music; Swallow Turn Music & Benchmark Music; Anne Racker Music; Blue Sea Music; and J&C Music; Story Songs Ltd.; Blendingwell Music and American Broadcasting Music; Colgems Music; Clarence Music; Famous Music; Jobete Music; Almo Music; Claryside Music; Big Sky Music; Canopy Music; Prophet Music; United Artists Music; Mills Music and Ram's Horn Music.

Phonogram Inc. Demands \$14,241

LOS ANGELES—Phonogram Inc., Chicago, parent company of Motown Records, is suing J&C Marketing Service here and its president, Lawrence Anthony, in superior court.

The complaint contends that the plaintiff is owed \$114,241.19 for merchandise delivered. Anthony filed a continuing guaranty in late March, 1974 to cover the account.

16 ASCAPers Sue Stockton's KSTN

NEW YORK—Sixteen publisher members of ASCAP have filed a lawsuit for copyright infringement against radio station KSTN in Stockton, Calif.

In their complaint, filed in the U.S. District Court in Eastern California, the plaintiffs have asked the court to restrain the defendant from publicly performing their songs in future and to award statutory damages, together with court costs and attorney's fees.

Plaintiffs in the action are Warlock Music Inc., Story Songs Ltd., Livingston & Evans Inc., Colgems Music Corp., Cha-Bill Music, Senior Music, Blendingwell Music, American Broadcasting Music, L&C Roberts Music and Apollo Music, Anne-Rachel Music and Brooklyn Music, Jobete Music, Cherry Lane Music and Soul Music. The defendants are Stockton Broadcasting Co. and Knox LaKue, KSTN president, were named as defendants in the action in which the plaintiffs allege that their copyrighted songs were performed without the establishment without authorization.

Lansing Suit Dead

LOS ANGELES—The James B. Lansing Sound Inc. local superior court lawsuit against Lafayette Broadcasting Co. over selling JBL product at less than retail minimum fair trade agreed-upon prices has been dismissed with prejudice.

Litigation settled the matter out of court, with Lafayette agreeing to pay JBL's legal fees and expenses in the action.

Jukebox Programming

NOT LIKE OLD DAYS Business Becoming More Sophisticated

By ANNE DUSTON

CHICAGO—The jukebox business is moving in a more professional direction, and operators who don't get on the bandwagon will eventually fold, believes Kem Thom, general manager and officer with Western Automatic Music Inc., here.

The corner bar business, while still thriving, is being augmented to day by large corporations such as motel chains, apartment store complexes, restaurant chains, and department store chains which deal on a more sophisticated business level, and lack the personal one-to-one element that many operators depended on in the past for business.

"These larger companies look at us as a business and expect entertainment for their patrons, good equipment and extra good service. They are not as interested in the quarters the box brings in, but in keeping the customer happy and entertained. Many of them use the jukebox as a replacement for live music several nights a week," Thom explains. Using entertainment to keep the customer in the location longer is the selling key, he notes.

Working with companies used to dealing on a higher level of business than promises and chance necessitates using time-honored business practices such as contracts, deposits on equipment to offset vandalism, and minimum debts. Thom also uses the fact of being fully insured as a selling point, presenting the firms with insurance certificates for employee protection.

Minimum debt requires the location to meet a minimum charge on the box if the revenue falls below the minimum set, with a regular minimum split of the box pulls more than the minimum. "We have no problem setting this up on a sophisticated account, but the tavern that is satisfied with an older machine and doesn't demand anything from us, that's a tricky as long as it is satisfied with the older equipment. On some smaller new locations, we put a service charge of about two dollars a

week to help defray the cost of service and records."

Contracts are also required for the larger companies, and these are usually written to coincide with the lease term of the firm, about three years in most cases. "The companies understand and even prefer to work with contracts and minimum deals because they know about fixed costs and labor costs."

Another change in today's marketing world is bidding on accounts such as schools, colleges and military installations. "They check out your financial and service backgrounds. Contracts are reviewed by an impersonal board of directors," Thom explains.

The move toward sophistication is also evident in the salesman Thom would consider hiring. "He should have a professional background. No more 'bird dogging' in jeans and flowered shirt. He has to be polished and look the part. The most important thing is being able to communicate with people at their level—not talking down to tavern owners, and being able to hold his own in the more professional locations."

"Today's business is different from what it ever was before. When you talk about growing and expanding, you have to talk about sophisticated techniques and professional business ethics. You can no longer depend on the techniques that sufficed for the truck stop, mom and pop location, and corner tavern."

"Today the business is in providing entertainment. Some department store chains put boxes in the teen clothing departments on free play, and pay a weekly charge."

"The techniques learned from the larger companies can be utilized to make the small location more efficient and profitable."

"Smart operators are getting on the bandwagon and see that this is the way to expand. Others who sat back and didn't follow chains would make money for them, will eventually founder and fold," warns Thom.

NOTED IN PITTSBURGH

Country Music a Best Buy For Boxes, Operator Says

PITTSBURGH, Pa.—With country music crossing over into pop and being played on more radio stations, Harvey Campbell, buyer with Mobile Record Service Co., a one-stop here, predicts a boom for country music, especially in the area of comic country, which he describes as banjo-playing, foot-stomping, pure, original country. He cites John Denver's "Thank God I'm A Country Boy," as an example.

"Country will be a boom for the jukebox operator because it will allow him to lay back a little, not buy as quick, and it lasts longer in popularity."

Campbell cautions his operators to buy more specific merchandise such as country. He believes that teen music should be changed according to what comes out, not according to an "antiquated pattern of three per week. Good product like Alice Cooper, Led Zeppelin or the Eagles, should be put on instantly, and whether it's five a week or two a week, it will even out over a year." Some of his operators have been fol-

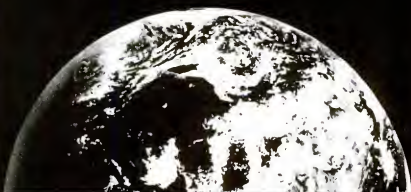
lowing his advice, and it has been working very well for them, Campbell says. "Music that is directed toward teens should be considered for the crowd up to 35-year-old, with steady jobs and money in their pockets," he adds.

Rather than raising pricing on boxes, Campbell would like to see it go the other way. "If you pull in \$100 a week at 3/25, then change to 2/25 and only pull in \$50, what would you do? Might as well make a dime as nothing." One operator at Florida has nickel play, 6/25, he reveals.

Mobile Record Service, in business since 1959, serves operators in all areas of the country except the West Coast and the New England area. Orders of 3,000 to 7,000 singles are air-freighted to the 15 salesmen who cover regular routes in sales and delivery vans. "Retail sales aren't as strong as they could be, but operators who bid out back on orders temporarily are now increasing them."

FREE

Listing in Billboard's 1975-76 International Buyer's Guide of the Music-Record-Tape Industry



Categories to be included in the 1975-76 International Buyer's Guide are:

RECORD COMPANIES

INDEPENDENT RECORD PRODUCERS

(please list label credits)

MUSIC PUBLISHERS

(please indicate affiliation)

SHEET MUSIC JOBBERS & SUPPLIERS

RECORD & TAPE WHOLESALE

Distributors

One Stops

Rack jobbers

Importers & Exporters

SERVICES FOR THE MUSIC-RECORD-TAPE INDUSTRY

Associations & Professional Organizations

Design & Artwork

Direct-Mail Service

Licensing Organizations, Music

(please indicate whether Mechanical or Performing Rights)

Packaging & Labeling

(tape only)

Plating & Processing Plants

Pressing Plants

Printers & Lithographers

Record Promotion

Tape Custom Duplicators

Tape Duplicator/Marketers

MANUFACTURERS OF SUPPLIES FOR THE MUSIC-RECORD-TAPE INDUSTRY

Cartridge & Cassette Parts

Empty Cartridges, Cassettes & Reels

Envelopes & Mailers

Labels

Polyethylene Bags

Record Processing Machinery

(Please specify chit product)

Stamps

Tape, Blank Loaded

Tape Duplicating & Processing Equipment

Tape, Raw

MANUFACTURERS OF RECORD & TAPE DEALER ACCESSORIES & SUPPLIES

Carrying & Storage Cases

Catalog Services

Cleaners, Cloths & Brushes

45 RPM Adaptors

Head Cleaners & Demagnetizers

Needles

Leader Tape

Splicing Tape

MANUFACTURERS OF STORE FIXTURES & MERCHANDISING AIDS

Brower Boxes

Display Racks

Divider Cards

TAPE AUDIO OR VIDEO PLAYBACK/RECORDING EQUIPMENT

MANUFACTURERS & IMPORTERS

JUKEBOX MANUFACTURERS

JUKEBOX TITLE STRIP MANUFACTURERS

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CITY

STATE

ZIP

COUNTRY

TELEPHONE NUMBER

AREA CODE

TOP EXECUTIVES' NAME

TITLE

BRANCH OFFICES (U.S. & INTERNATIONAL)

Radio-T Programming

Communications Complex Feature of Radio Forum

Continued from page 1

search; country music radio; and other topics that will be added later.

People attending the Forum can talk with various authoritative persons assigned to each communications complex at length on a personal basis. And, once the person has discovered what he wishes to know about a given topic—and had his questions answered personally—he or she may move to another communications complex and have his questions answered on another radio aspect.

Bill Wardlow, associate publisher of Billboard and head of the Billboard chart operations, will be involved in the communications complex dealing with discotheques and their influence in record sales and on

radio station playlists; another authority within the industry will assist him on the topic.

George Burns, president of Burns Media Consultants, Los Angeles; Tom Rounds, president of Watermark Inc., Los Angeles; Paul Drew, vice president of programming for RKO General Radio, Stan Kaplan, president of WAYS in Charlotte, N.C., and others will also be involved throughout the four-day Forum, including Chuck Blure, head of Chuck Blure Creative Services, Los Angeles.

The meeting gets underway Aug. 13 with registration. During that afternoon, several informal meetings will be held involving record promotion executives and radio syndica-

(Continued on page 23)

SURFING EXPERTISE Rock Shop Dives Into Packaging

LOS ANGELES—The Beach Years," a six-hour radio special on the whole surfing music and hot not music syndromes, will launch a new radio syndication firm here called Rock Shop.

Principals in the new firm are Roger Christian, himself a legend of the era both musically and as an air personality, Jim Pewter, former program director of oldies format KRTH here, and Jason Majors of the special projects division of Cauton Fidelity Records, a pressing plant here.

Both Pewter and Christian will write and produce the six-hour special and both serve as announcers; Majors will work in the alee area.

The special will cover the music of

1963-1966 and artists such as the Beach Boys, Jan & Dean, and the Surfaris, among others. Christian, besides being intimately involved with the music on radio and in the movies, co-wrote such songs as "Don't Worry, Baby" with Brian Wilson of the Beach Boys. The special includes interviews and music.

Originally, the special—due out in a few weeks—was to be called "The Endless Summer," says Christian. "But then the LP by the Beach Boys came out with that title. I didn't mind. It had three of the songs in it that I had written with Brian back in

Christian, a veteran air personality on the Los Angeles market, has worked on such stations as KRLA,

KHJ, KFWB, KGBS, KBLA, XPRS, KIQO and now KRTH. He was one of the first KHJ air personalities to reach a No. 1 rating when he hit that position in his 9-a.m. slot in 1965 in Hooper.

And, during those years and before, he was writing songs and appearing in the outskirts of teen movies that Hollywood churned out by the gross during those years.

"I was the Cole Porter of the teens," he says with a laugh and reels off "Dead Man's Curve" and "Little Old Lady From Pasadena" as a couple of his credits to the title. Once, when he was on KFWB doing the 9-midnight show, he had tunes at No. 6, 7, and 8 on the chart and couldn't play any of his own records because policies at the station forbade him spinning them until they were in the top five on the chart.

He was in a total of 17 movies, including "The Carpetbaggers" with Gene Weed, another well-known air personality of the market.

Today he's consulting in music on the American International film "Return to Macon County."

Starting his career in Rochester, N.Y., on WSAV, Christian spent several years in the Buffalo market, working on stations such as WYIA under the house name of Mike Melody. He recalls that his ambition to become an air personality was spurred by listening to another house name—Gray King of WWOL in Buffalo, in reality at one time Tom Clay, another time Frank Ward.

Christian has also been involved in record producing over the years, once producing the Denver group called Moonrakers that eventually landed as Sugarfoot.

His "Beatles Story" album in 1964 was in the top three on the chart and got a Gold Record in sales.

Rock Shop will also be producing and syndicating other specials and programs. A three-hour special on Buddy Holly is in the works, along with a three-hour show called "Funky Funnies" featuring novelty and humorous tunes.

KBEO SPECIALTY

Request Lines Create Listener Participation

By GRIER LOWRY

KANSAS CITY, Mo.—Request line answering may be a sometime thing at some stations. At KBEO here, request lines are an invaluable playlist key. The station is staffed with two girls whose only job is to cover request lines all day long and do demographic querying of callers. With this kind of market research, the station is drawing a sure bead on musical tastes of the targeted segment of the market—teens to 34-year-olds. Request girls field from 4,000 to 6,000 calls weekly.

The combined current spinoff from two request lines, good olde research, a weekly feed from 16 major area musical retailers, and a weekly information pool with a group of 16 other stations over the country, has turned up a playlist that is turning the station around. From its No. 19 rating in the market two and one-half years ago, the station has pulled to a No. 2 rating. And on March 1975, a demographic survey revealed the FM station had garnered 39 percent of the free-spending teens to 34-year-olds.

Mark Wodlinger, vice president of Metromedia at TV Channel 9, Kansas City, for five and one-half years, and his wife, Connie, a magazine writer, had the trappings of a top-notch station when they came in as owners in 1973. A full-time, Class C, 100,000 watts, maximum power, high-tower station. With late custom-made stereo gear. Moreover, the Wodlingers were convinced FM's time had arrived in Kansas City.

With an assist from George Willson, vice president of programming for Bartell Broadcasting at the time (who continues to serve in a consultant role), the couple came up with a "Super Q" and "Super Q Plays The Favorites" concept. A sound and sure formula. Pegged on the philosophy that they play the hits, don't make them. A little-talk-lots-of-music concept.

The Wodlingers are their own music playlist compilers and programmers, but assign Bob Laurence, combination air personality and music director, the job of making the 15 local major retailer surveys.

The olde "bible" is a little-known book which is a compendium of Billboard charts from 1955 to 1970 which graphs the position of various titles on the charts. Showing, for example, that Mercury's "Little Dar-

ling" by the Diamonds surged to No. 1 for six weeks, then dropped off the charts in September 1957. That "Bad Bad Leroy Brown" was No. 1 for nine weeks, and "Brandi" in the top five for eight weeks. The criteria here is that oldies must have been in the top position on the charts for the past 10 years to earn a place on the playlist.

"We don't wing it on oldies," remarks Mark Wodlinger. "They must have been power records. And we feed it would be mistake to depend on local surveys exclusively for our oldie playlists. What we're doing is getting a pattern from this compendium of Billboard charts along with information stemming from request lines."

"Our request lines operate from 3 to 10 p.m., and girls are trained to get some demographics such as age, sex, etc., and then we ask callers to supply a second choice to the one they phoned in for. Since this second se-

(Continued on page 23)

VOTE FOR YOUR FAVORITE RECORD PROMOTION EXECUTIVES!

This is for the preliminaries. Vote for the promotion executives of your choice. The ones with the most votes will make the finals and another ballot will be featured to select the big winners to be honored at the eighth annual International Radio Programming Forum at the Fairmont Hotel in San Francisco Aug. 13-16.

National promotion: _____ City: _____
Regional promotion: _____ Company: _____ City: _____
Local promotion: _____ City: _____
Independent promotion: _____ Company: _____ City: _____

Your name: _____ Position: _____
Call letters: _____ City: _____ State: _____

NOTE: If you are a record promotion man and would like to nominate yourself, please do so.

NAME OF RECORD PROMOTION MAN: _____

COMPANY: _____
CITY & STATE: _____

NAME OF PROGRAM DIRECTOR IN YOUR AREA WHO WILL VOUCH FOR YOU: _____

Call Letters & City: _____

JUNE 14, 1975, BILLBOARD

WMA?



- * A Warner Bros. record by Stephen Adams which proclaims the accomplishments of Richard Nixon and is a call for his forgiveness based upon our own sins is not played by many radio stations. Why? The WEDG reported it's hotter than a two-dollar bill! This response has surprised anything we have done.
- * WZLJ reported they received over 200 phone calls pro and con the first time they played it.
- * Local radio stations that have played it across the country say their switchboards were swamped with requests to play it again and again.
- * With the Mike Curb Congregation singing "God Bless America" in the background, Stephen Adams narrates about the capacity of good in all men, that you shouldn't wait until a man dies to thank him for the good he's done and the importance of forgiveness.
- * Now, Mr. Adams has written a book called *The Intermediate American* about the large majority of people who fall between the liberal and conservative classification. He has taped interviews concerning his record in the U.S., England, Canada and Australia.
- * It is controversial but true, whatever the record "Why" has played, it has created emotional impact, soul searching, and provoked scores of calls to the stations. Why not give it a spot at your station?
- * If you have not received your Warner Bros. promotional record or would be interested in interviewing Mr. Adams on your radio or TV show, contact:

Stephen Lee Adams
70-A Eastgate Center
Chattanooga, Tennessee 37411
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WMA?

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Written by Jerry Hopkins
Narrated by John Stewart
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"BLUEBIRD" (4108)

from HELEN REDDY's forthcoming album
NO WAY TO TREAT A LADY (ST-11418)



Management: JEFF WALD

Produced by: JOE WISSERT

Arranged & Conducted by: NICK DECARO



Vox Jox

By CLAUDE HALL

LOS ANGELES—Ruth Meyer, undoubtedly one of the top program directors at the top 40 field, has departed WNEW-AM in New York, to join WMCA, a two-way talk station in New York. This has two significant consequences: One, she once programmed WMCA when it was a rocker. Two, she's another of the programming victims of WNEW-AM and she joins the ranks of the program directors

who have passed through the doors of the Metromedia flagship station leaving hardly a shadow on the wall.

Harv Moore is the new program director of WYSL in Buffalo, N.Y.; he'd been at WPGC in Washington before moving to Buffalo, V.A., everything else during about a 12-year span. He'll do the 6-10 show in

Buffalo, following... Jack Mindy reports that he and mid-day programer John Simmons have departed WHEW in Syracuse, N.Y.; both are looking and Mindy, a good morning personality, can be reached at 315-637-5432. ... Jay Marvin reports that he has resigned as music director of WYCA in Los Angeles, V.A., to head for a Texas radio station. "If Gerry Pine or any of the old Del Rio Gang read this, they can find out where I'm at by contacting Mike Kyle at KXWC in Del Rio. Would like to hear from them."

There's a new lineup at KRRT in Albany, Ore. New Program director is Marv (Chris Allen) Carstens, promoted from music director, Larry (Charles Daniels) Blair, is now music manager. Staff of record includes Bill O'Brien in the morning slot and J.P. Lucas in the evenings. "We are looking for just-timers with some country experience. Sex, no object. Good money."

Bro. John Walton, air personality at KILE, Galveston, Tex., Top 40 station, would like to work in a bigger market on a personality type 1-734-04195. ... Note to L. Jeffrey Hunt, program director of WHAG in Hagerman, Md., and Stacy Drake at WHAG: Looks as if that scene was a mess. But I think I'll just let sleeping giants "sign off" on their own.

The line at WYOO, an AFM-combo that hills itself as U-100 in Minneapolis, features Jerry Brooke 9-nom, music program director Bob Sherman 3-5 p.m. (Chuck Morlock) Watson 6-10 p.m., Steve Steele 10 p.m.-2 a.m., and Art Snow 2-6 a.m. The station is looking for a heavy Top 40 morning personality; good money.

Ach, the top gremlins of the printing plant were at work against me the past couple of weeks—tried to get a ballot into the book so that everyone could vote on their favorite record promotion men. Would you guys hunt down the radio section and—if you see a ballot—fill it in. Mail as soon as possible in me in Los

Angeles. I'll tabulate the votes and print a final ballot of a majority of the front-runners so you can again vote your choices for the big winners.

Ernest Gorgia, who uses Erie G as an air name, has joined WYOW in Los Angeles, V.A., as a new air personality and music director. He'd been with WLGI in Albany for more than six years. Rest of staff at WYOW includes Bob Weiner 6-

LANE
a.m. Gary Campbell and Denny James 6 p.m. to 1 a.m. Gorgia does noon-6 p.m. I am Gorgia does noon-6 p.m. New program director of WHNN, stereo station in Bloomington, Ill., is Doug Lane, who says: "Will you mention that Doug Blair, who I'm replacing is looking? He's a super production man with a great set of super and comes complete with his own Mop. We can forward anything to him from the station." Lineup includes Tony Taylor 6-nom, Lane noon-5 p.m. John Kenston 5-10 p.m., Larry Kille 12-2 a.m., with Sundays worked by Sal Salowitz, Steve Berger, and Dean Spencer. And Lane adds: "We are featuring the King Biscuit Flower Hour and BBC Presents and are very happy with them."

Arnold Katinsky is now promotion director of WGST in Atlanta. He used to be promotion director for Metromedia's WNEW-AM in New York, thus the past-connection with WGST general manager Dick Carr, who just coincidentally, has a lot of AEW oldies with him in Atlanta. Bill Jeffrey, 25-year-old music director of WAAC in Terre Haute, Ind., reports that the station has modified its format to supermo MOR and now plays a lot of singles and seeks better record response. Don Karnes reports that WSUF, country station in Long Island, N.Y., burned down the other day and he's on the way out. Says it's been 120 days to get the station going again "and I can't afford to wait at half salary through that time." His phone is 516-981-1377. He was manager, but is a former program director and might be interested in many possibilities.

Ran into Bob Gove on the street the other day and he gave me a copy of a *Wavelength* Jack Kerouac. Gove is one of the all-time collectors of old radio trivia such as airchecks and station promotional items and obsessions. He keeps a 24-hour log in a garage in the San Fernando Valley. If you'd like to chat about trivia, Bob's number is 213-288-5639. ... Another radio buff is A. Toldin, 318 E. Edmond St., Bakersfield, Calif. 93309. Wants airchecks of Alan Freed and any other New York jock of the circa 1954-64 period.

Brews sent me an 8-track cartridge of his on-air funnies. Has his own label, et al. Are you selling these things? Very funny stuff. ... Alan Pelaez, Modesto, 214307 Kentwood, West Germany, works as a disk jockey over there and is "very interested in getting in contact with a disk jockey in the U.S., if possible in New York." I would like to exchange new records and info."

Here are a few of the persons who've registered for the eighth an-

nual International Radio Programming Forum in San Francisco this August: Harold Moore and John Lugo, KHOW, Denver; Steve Dickoff, WEAQ, Eau Claire, Wis.; Rusty Shaffer, KBOI in Boulder, Colo.; Scott Morgan, KOMO, Seattle; Jerry Grover, KRZY, Albuquerque, N.M.; Bill Hale, TRAY, Atlanta; R. Heming, 3XV, Australia; Wayne Jordan, KXL, Portland; Deesire Varvir and Alan Marshall, Western Michigan University, Alexander, Calif.; Richard Howe in order to take advantage of the discount on both registration and on the hotel rooms.

I know that a lot of you remember
(Continued on page 22)

Request Lines Create Listener Participation

Continued from page 18

lection is usually an oldie, we make good use of our request lines in keeping our oldie list keyed to listener tastes."

Jocks on each shift assemble their music racks to correspond with the listing on a diagrammed clock which lists titles to be played in each segment of the day. The night rotation, when the station takes dead aim at request listeners, features a rotation of 30 records and the top 10 may come up as many as three times an hour. The daytime play differs from the night because the audience is different. On a recent *Freddie Fender's "Before The Last Tears" drop Fall*, and John Denver's "Thank God I'm A Country Boy," were in the daytime rotation. Night power tunes were B. J. Thomas' "Hey, Won't You Play" and Elton John's "Philadelphia Freedom," and "Killer Queen," by Queen.

There are oldies on the daytime rotation, too. Listeners have a right to hear on successive days and they go on a weekly rotation. The hot rotation of oldies on a recent night had "Night Train Chicago Died" and the Heywood's "Billie, Don't Be A Hero."

"We have our rotation broken down into male and female and play specific records to pull a specific sex," Bob Laurence explains. "For example, 'Killer Queen' is a good male bet."

"We're on an eight-commercial-per-hour limit in contrast to a competitor who runs 18 per hour," says

Mark Wollinger. "We play no LPs, only cordillages, feeling they give us better sound reproduction. We play no albums. An album may have 15 or 18 titles on of which only one is a really top seller. We do print a listing of 29 top-selling singles and 10 top albums which is distributed to 6,000 area retailers weekly."

KBEQ jocks are low-profile, middle-aged, good voices, enthusiastic types. No personality building-up. The format is tight and a high premium is put on execution. The morning man is a bit more talky than the evening ones; the evening men are more upbeat.

"Q Tips" are public service announcements scheduled hourly. A "Super Q School Council," composed of editors and managers of school newspapers from 100-plus area high schools, comes in for dinner meetings a couple of times a year, a maneuver aimed at keeping a tighter finger on the teen pulse.

As for promos, there's something going all the time. A \$1,000 prize for "You say 'Super Q' plays the favorites when you answer the phone."

"Every three months we review our listing of 500 oldies, throwing out some, adding new ones," says Mark Wollinger.

"We've surprised a lot of people in the market who thought we would disappear quickly into the woodwork," he adds. "We opened on August 17, 1973, with a 2.5 Hot 100 and the climb has been healthy and steady to the one of March, 1975, which showed we had 14.5 percent of the total rated time periods."

Syndicator Seeks Expansion

NEW YORK—London Wavelength, with some 80 outlets in length, is shooting to boost the total number of stations handling its syndicated shows to 150 by September of this year.

It might sound like an ambitious task, but Michael Vaughan, president of the firm, is confident of the outcome, especially with his latest offering now on hand—"The Stones Story," a seven-hour program featuring the Rolling Stones.

The show, produced by the BBC, revolves around "live" and studio recorded works by the English group, as well as several interviews with band members. Ratio of music to talk time is 60-40.

If leverage is a necessary ingredient for obtaining a station's cooperation, Vaughan feels that he has the right commodity in the Stones. With the group about to embark on a 42-date tour of the U.S., across-the-board impact can be expected, and if radio wants to join the syndicated bandwagon all roads lead to London Wavelength. The

By JIM MELANSON

firm is the exclusive U.S. distributor of contemporary music syndication shows from the BBC.

"The Stones Story" broadcast is being eyed by Vaughan as a hot commodity, by no means is he looking at it as the end all. He can't afford to, as outlets signing up with the network do so on a two-year basis, with 45 hours of programming guaranteed per year.

Formed in September of last year, the Network is already well on its way to meeting its side of first-year commitments. The Stones show "Rolling Stones Story" marks the company's third offering, the first two being a 24-hour "Story of Rock" broadcast and a four-hour "Who's Who" program.

Slated for release later this summer are an additional two-hour programming—a six-hour Beach Boy program, a six-hour Simon & Garfunkel broadcast and a two-hour Jeff Beck show.

Stations are signed on an exclusive basis in their respective markets, continues Vaughan. Commercial time for each program is eight min-

utes per hour, with four minutes going to the individual station and the remaining four to London Wavelength.

Given the programming on one-time basis, stations are expected to air the shows within the 7 p.m. to midnight time-slot, Monday through Friday, or the noon to midnight slot on Saturday and Sunday.

At present, the London Wavelength Programming Network covers some 85 percent of the top 50 markets, says Vaughan. He claims to have approximately 40 percent of first 60 stations airing "The Story of Rock" used the show for ARBs. As for the future, Vaughan also sees potential in a MOR syndication network. He says that four stations are presently, at least, expected more significantly. One of the first offerings here will be a 14-hour Bing Crosby program, narrated by Douglas Fairbanks, Jr. As with the pop program, all MOR shows will be produced by the BBC. Also on the horizon is a re-syndication of a 13-hour Beach show.

Bubbling Under The HOT 100

- 101—THIRD DATE ROMANCE, The Amazing Rhythm Aces, ABC 12-3/57
- 102—SUE FIELDS GROOM, Elvis Bishop, Capri-com 027 (Warner Bros.)
- 103—BEAUTIFUL LOSS, Bob Seger, Capitol 055
- 104—THINK TWICE, Donald Byrd, Blue Note 850 (United Artists)
- 105—LOVE HURT (The Mies), Island 1671
- 106—HONEY BABY (The Mies), Island, Private Stock 45016
- 107—TODAY LET ME WORRY, TWO BLUE TOYS, RCA 10228
- 108—CANDY, Terry Jacks, Private Stock 45021
- 109—FALLING IN LOVE, Hamilton, Joe Frank and Reynolds, Polygram 0624
- 110—PARDNER, The Ramsey, United Artists 644

Bubbling Under The Top LPs

- 201—CHAMBER ROCK, Greatful Dead, RCA 9311—0857
- 202—SPIN, Propaganda, Island LPs 8212
- 203—RUSTY WREN, Don't Make No Waves Dance, 20th Century 1 469
- 204—HUNTERS WHEEL, The Chicago Tunes, CTT 0053 ST (Mercury)
- 205—STREAKERS LAUGH, Red or White, AM 3517
- 206—THE DEAD BEAUMONTS, Warner Bros. 85 284
- 207—UNDISPUTED TRUTH, Cosmic Truth, GRP 0780 ST (Motown)
- 208—PAPA, Golden Fields KC 33163 (Epic/Disc)
- 209—THE EAGLE SCROVING REVUE, Anniversary Special, Electronic Arts, Columbia PC 33416
- 210—STREET, The Ramsey, United Artists 644

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Jazz

Arrangers Branching Into A&R

Bob James Of CTI Envisions a Widening Field

By ELIOT TIEGEL

LOS ANGELES—Bob James, CTI's "in-house" arranger, sees arrangers moving more into areas formerly assigned to producers.

Having just aird his first LP for CTI Gabor Szabo's third effort for the company—James points out that it is doing more of the functions which arranger men have handled like selecting musicians, picking material and coming up with concepts.

Also significant about the Szabo LP is that James is the first producer outside of label owner Creed Taylor to produce a CTI artist.

James is a multi-faceted in music, writing charts for such CTI artists as Grover Washington Jr., Hubert Laws, Phil Upchurch and Szabo this year. Three years ago he began arranging music for CTI acts and handled eight LPs the initial year and six last year. He also does the charts for his own LPs—two already out and both hits. He finds there is a lot less planned material in his projects. "I used to write an arrangement in which everything was completely laid out," he says. "Now, with multi-track recording techniques, our records seem to evolve on the spot rather than being preplanned."

"And when they evolve, the arranger is more involved in the creative process with the artist and producer. Like there may be a great rhythm that has been developed and we'd say don't touch that or it needs a little more weight, so I'll have to add horns. It's usually at that point that the arrangement takes shape."

James explains that he brings in a sketch or skeleton idea for the rhythm players and once they have cut their tracks, he often takes the tape home and listens 40-50 times to determine what instruments he'll need. He appreciates the flexibility of adding elements as he goes along. "The more time you have, the more you can go along," that way, he says. But working piece by piece does slow down the project, he admits. And it can take upwards of three months to do an LP.

It took James three days to complete rhythm tracks for Grover Washington's next LP. "We don't know whether we'll have strings or horns. But it's great to



Bruce Talamon photo

Bob James: playing and arranging are full-time gigs.

have that luxury of living with the tapes and getting suggestion input from Creed and Grover."

James says he tries to keep his written instructions to a minimum and to have a structure which can be added to later. "But I want the improvisational feel. If I write too much the players tend to be intimidated and play more safe. If you have too much of a structured, complicated arrangement, everyone concentrates on playing the arrangement and the excitement of the solo is lost."

Occasionally James knows what instrumentation he

(Continued on page 58)

Billboard Special Survey
Best Selling Jazz LPs

Rank	LP Title	Artist	Label & Number (Distributing Label)
1	15	MISTER MAGIC	Grover Washington Jr., Kudu KU 20 S1 (Motown)
2	3	TWO	Bob James, CTI 6057 S1 (Motown)
3	8	EXPANSIONS	Louise Lutton Smith & The Cosmic Echoes, Flying Dutchman BDL-0934 (RCA)
4	25	SUN GOODNESS	Ramsey Lewis, Columbia KC 33194
5	2	STEPPING INTO TOMORROW	Donald Byrd, Blue Note BN 1368-G (United Artists)
6	10	CHASE THE CLOUDS AWAY	Chuck Mangione, A&M SP 4518
7	5	OSCOTHEQUE	Herbie Mann, Atlantic SD 1670
8	14	IN THE POCKET	Stanley Turrentine, Fantasy F 9478
9	12	TOM CAT	Tom Scott & L.A. Express, Ode SP 77028 (A&M)
10	NEW ENTRY	TALE SPINNING	Weather Report, Columbia PC 33417
11	7	FEEL LIKE MAKIN' LOVE	Roberta Flack, Atlantic SD 18131
12	6	FLYING START	Donald Byrd, Fantasy F 9472
13	11	POLLAX	Freda Pollax, CTI 6056 S1 (Motown)
14	16	WHO IS THIS BITCH, ANYWAY?	Marianne Shaw, Blue Note BN 1397-G (United Artists)
15	7	SOUTHERN COMFORT	Cruaders, ABC/Blue Thumb BTSY 9002-2
16	9	I NEED SOME MONEY	Eddie Harris, Atlantic SD 1569
17	18	NO MYSTERY	Return To Forever Featuring Chick Corea, Polydor PD 8512
18	22	SURVIVAL OF THE FITTEST	The Headhunters, Arista AL 4038
19	34	PIECES OF DREAMS	Stanley Turrentine, Fantasy F 9465
20	30	BAD PERSON	George Benson, CTI 6045 S1 (Motown)
21	21	MIDNIGHT BANG: THE FIRST MINUTE OF A NEW DAY	Gil Scott Heron & Brian Jackson, Arista A 4030
22	10	SILVER N BRASS	Huie Harris, Blue Note BN 1406-G (United Artists)
23	28	THE AURA WILL PREPARE	George Duke, B&W/MPS MC 25613
24	26	WOOF WOLF	Quincy Jones, A&M SP 3617
25	NEW ENTRY	THE BREAKER BROTHERS	Arista AL 4037
26	24	CANNIBAL HUNT CONCERT Vol. I	Gerry Mulligan & Clet Baker, CTI 6054 S1 (Motown)
27	NEW ENTRY	GOODYE	Wayne Shorter, Prestige 10093 (Fantasy)
28	36	CANYON LADY	John Henderson, Milestone 9057 (Fantasy)
29	35	PLAYS BIRD WITH STRINGS	Supersax, Capitol SI 11371
30	NEW ENTRY	NATIVE DANCER	Wayne Shorter, Columbia PC 33418
31	34	THURSDAY	Herbie Hancock, Columbia PC 32965
32	40	ATLANTIS	McCoy Tyner, Milestone 5500 (Fantasy)
33	NEW ENTRY	NEVER CAN SAY GOODBYE	Sonny Stitt, Capitol CA 60404 (Chess/Jarus)
34	25	THE SUGAR MAN	Stanley Turrentine, CTI 6052 S1 (Motown)
35	37	CONSCIOUSNESS	Pat Martino, Mase 5039
36	NEW ENTRY	CHILDREN OF LIMA	Woody Herman & The Thundering Herd with The Houston Symphony Orchestra, Fantasy F 9477
37	NEW ENTRY	POINTS OF OXIE ELLINGTON	Joe Foweraker, Polygram 2176 (RCA)
38	4	TANGUISH	Deuster Gordon, Prestige 10091 (Fantasy)
39	NEW ENTRY	INTENTION	Bill Evans, Fantasy F 9475

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Jazz Beat

LOS ANGELES—Pat Williams guest conducted the USC Jazz Ensemble playing works from his Grammy nominated LP, "Threshold." Tom Scott performed solo at May 19 in the 8 p.m. performance in Boardwalk. ... Frank Foster put together a 20 piece band for a "Highlights in Jazz" concert at NYU's Loeb Student Union June 5. Clet Baker also led on the ball.

Near Johnny Hammond is moving to Fantasy from CTI but is still on the CTI summer concert package leaving the West Coast. ... David Laibson's first LP he wrote is titled "Sonny's Dream" and among the players on the sessions last week were Jim Samplia, keyboards; Jim Hargrave, bass; John Murrell, guitar; Billy Fender, guitar; Gary Coleman, vibraphone; Marko Correa, percussion; Leon "Midge" Charlier, drums; Smokey Young, trumpet; Allen Deffenso, trumpet; Jimmy Cleveland, trombone; Dick Hyde, trombone; Jerome Richardson, reed; Enna matis; Jesse Wuji, reeds.

Les McCann performs June 24 at UCLA Extension one day workshop on creative jazz from 9 a.m.-4:30 p.m. in Scheraga Hall, room 1200. ... Lots of activity in the Bay Area, with Benny Goodman and his sextet at the Cecil St. Theater, San Carlos, June 8. Once again, it's a north month with Jon Hendricks' "Evolution Of The Blues" show at the Broadway Theater in S.F. on June 13; the Great American Music Hall S.F. on June 14; the Blue Note S.F. on June 15; the Evans with Eddie Gomez and Eliot Zigmond June 13-14 and Sonny Rollins, June 20-21; Keystone Korner (S.F.) booking Raban Roland Kirk and the Vibration Society June 27. ... Followed by Pharoah Sanders' Solar Productions began a "Jazz Series" starts at the Orpheum Theater in S.F. with Stanley Turrentine, Norman Connors, Cecil Carr and Eddie Henderson, May 30. Jimmy Smith, Bobby Hutcherson and Charles Lloyd May 31 and John Handy and Michael White June 1. Finally, Teddy Wilson played the El Matador in S.F., May 27-31.

Randy Van Horn launched his 16 piece band May 30 at King Arthur's in Caspers Park, Calif. Band which features five vocalists as its saxophone section, is called The Swinger's Singers. Band has already played Donte's.

Records for Jazz Beat should be sent to: Billboard, 3000 Sunset Blvd., Los Angeles, Calif. 90069.

Sebesky, Hanna Into Teaching

PHILADELPHIA—Don Sebesky and Roland Hanna have been added to the jazz workshop of the Wilmington Music School this summer.

Sebesky will teach trombonist Alan Raph in teaching jazz composition and arranging for the workshop starting June 15. Hanna, pianist at many New York clubs, will participate in the performing workshop sessions for students of all ages.

The workshop is limited to advanced high school and college students.

U.S. Jazz Tour For U.S.S.R.

LOS ANGELES—A five-city tour of the Soviet Union by a group of 16 jazz musicians is being developed by the U.S. State Department and the Soviet government. The tour, beginning June 13 and running through July 9, will feature the New York Jazz Repertory Company performing the music of Louis Armstrong.

Featured players include drummer Bobby Rosenzander, pianist Dick Hyman, bassist George Duvivier, trumpeters Joe Newman and Eric Roloff, saxophonist Bob Wilbur and trombonist Eddie Bert.

The concerts will be presented in two parts, each featuring a period of American jazz. These musical programs were originally presented as part of the Repertory Company's past season, under the direction of veteran jazz promoter George Wein.

The New York concerts were recorded by Atlantic Records and the recordings are scheduled for release next month.

10 Concerts Booked At Oakland Univ.

DETROIT—Ten jazz concerts are scheduled for the summer season at the 75 Meadow Brook Music Festival on the campus of Oakland University in nearby Rochester.

Beginning June 27 with George Shearing, the attractions will include Sarah Vaughan, an evening devoted to the big band nostalgic sounds of the late Glenn Miller, Marian McPartland, the Preservation Hall Jazz Band of New Orleans, Benny Goodman and his Sextet, Woody Herman's Herd, Two Generations of Brubeck and pianist Roger Williams on successive Friday nights through Aug. 29.

Classical and pop concerts also are booked for Saturdays and Sundays.

Music Business Probed At UCLA

LOS ANGELES—The inner workings of the music publishing business will be discussed by songwriter Paul Williams and singer Barry White during the UCLA Extension series, "How To Make A Phonograph Record Deal And Publish Your Songs."

The series is set for Tuesday evenings, June 24-Sept. 9, 7 p.m.-10 p.m., in 170 Dodd Hall, UCLA.

Course coordinator Ned Shankman will cover the practices and resources necessary for recording, promoting and publishing for today's market.

Easy Listening

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(TM)

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THE WEEK	LAST WEEK	WEEKS ON CHART	TITLE, Artist, Label and Number (Dist. Label) (Publisher, Licensee)
1	3	9	WILDONE Michael Murphy, Epic 50004 (GRS) (Mystery, BMI)
2	5	9	MIDNIGHT BLUE Melba McArthur, A&M 0115 (New York, Tunes-Romance/Teknomic, BMI)
3	7	7	OLD DAYS Chicago, Columbia 10131 (Mule Music/Sirius/Bir, EG, ASCAP)
4	1	11	LOVE WILL KEEP US TOGETHER Capone & Tammie, A&M 1672 (Don Norman, BMI)
5	2	9	WONDERFUL DREAM Don McLean, United Artists 514 (Chart/Week, BMI)
6	6	9	SISTER GOLDEN HAIN America, Warner Bros. 8086 (Warner Bros., ASCAP)
7	10	8	WHEN WILL I BE LOVED Linda Ronstadt, Capitol 4500 (Natalie Rose, BMI)
8	4	12	I'LL PLAY FOR YOU Gladys Knight & The Pips, Warner Bros. 8075 (Downbeat, BMI)
9	12	7	LUZZIE & THE NANNAN The Gayle Brothers, RCA 4642 (Hearts Of Gold, BMI)
10	13	7	THE WAY WE WERE/TRY TO REMEMBER Wayne Knight & The Pips, Buddah 453 (Caprice, ASCAP/Chappell, ASCAP)
11	15	4	THE INCASO Neil Diamond, Columbia 10131 (Steinberg, ASCAP)
12	9	11	ONLY YESTERDAY Capone & Tammie, A&M 1672 (Don Norman/Warner & Hale, ASCAP)
13	23	3	EVERYTHING YOU TOUCH ME (I Get High) Charlie Rich, Epic 50103 (Columbia) (A&M/Bush, R, ASCAP)
14	8	11	BURRY DAY PEOPLE Gordon Lightfoot, Reprise 1378 (Warner Bros.) (Moose, CAPAC)
15	17	8	AND THEIR IDEAS CAME Sally Stedman, United Artists 513 (United/Par in Round, BMI)
16	11	13	99 MILES FROM L.A. Al Hurreford, MCA 6607 (Columbia) (Lambert/Berenson/Capitol, ASCAP)
17	27	5	SWANSON TO GOD Frankie Valli, Frank's Shock 5621 (Harris/Elight/Caseway/Desidera, BMI)
18	20	6	PLEASE TELL ME WHAT I'VE DONE Orbun Campbell, Parkway 6037 (Columbia, ASCAP)
19	21	6	CONELY ISLAND North Shore & The J.B.s, A&M 1688 (Gins, ASCAP)
20	14	12	MISTY Ray Stevens, Barnaby 514 (Chess/Casino) (Vernon, ASCAP)
21	16	8	I'M NOT LISA Tina Turner, Capitol 4009 (Baron, BMI)
22	24	5	ONE-A-DONE Teachins, Palace 40800 (Phonogram) (Glasgow, ASCAP)
23	4	12	FEELINGS Helen Merrill, RCA 10273 (Formula International, ASCAP)
24	26	4	HARRY'S BLUES Phonogram, Shelter 40600 (MCA) (Turk, ASCAP)
25	19	10	MYTIME Frank Sinatra, Reprise 1327 (Warner Bros.) (Sponka, BMI)
26	28	5	THE RUSTLE The McGee & The Seal City Symphony, A&M 4553 (Don McLean/Warner, Interscope, BMI)
27	32	2	ATTITUDE DANCING Carly Simon, Elektra 45246 (Crest/Jacobs, ASCAP)
28	30	3	HOW LUCKY CAN YOU GET Judy Collins, Elektra 5121 (Crown, Gems/Columbia, BMI)
29	37	5	SUSANNA'S SONG (In The Morning) Jerry Cole & Trinity, Warner Bros./MCA 4611 (MCAcap, BMI)
30	31	7	SMILE ON ME Herman & Natalie O'Hara, Legacy 104 (Happier Girl, ASCAP)
31	22	15	THE LAST FAREWELL Beverly Sills, RCA 50010 (Arista, BMI)
32	33	4	WHAT TIME OF DAY Billy Thorpe & The Chiffons, 70th Century 2181 (Seawoods, BMI)
33	NEW ENTRY		BRONSTONE COWBOY Gene Campbell, Capitol 4005 (70th Century/House Of Wax, ASCAP)
34	36	3	I DROPPED LAST NIGHT Doris Day & John Lodge, Threshold 67019 (Jostens, ASCAP)
35	38	4	EL BIRMO Salsbury, Scepter 12406 (Andy Wayne/Reichart, ASCAP)
36	40	2	WOODEN HEART Bobby Vinton, ABC 17108 (Arista, ASCAP)
37	25	10	WHEN THE LOVE LIGHT SHINES The Doones, Motown 1334 (Globe Agents, BMI)
38	44	2	PLEASE MR. PLEASE Olivia Newton-John, RCA 40418 (Blue Gem, ASCAP)
39	NEW ENTRY		LISTEN TO WHAT THE MAN SAYS Marty Robbins, ABC 4081 (Capitol, BMI)
40	41	6	LOVE WON'T LET ME WAIT Marty Robbins, Atlantic 424, (Mighty Tunes/Friday's Child/MCA, BMI)
41	42	4	IF I HAD LOVE YOU Johnny Mays, Brunswick 1021, (Music of the Times/Poly, ASCAP)
42	NEW ENTRY		SEVEN DAYS Judy Collins, Elektra 5143 (Arista/Reichart, ASCAP)
43	46	3	(Baby) DON'T LET IT MISS YOUR MIND Donny Osmond, ABC 4081 (Capitol, BMI)
44	49	2	BURNING THINGS The Doones, RCA 10148 (Globe Agents/Columbia/Song Painter/Sevent, BMI)
45	NEW ENTRY		AT SEVENTEEN The Doones, Columbia 10154 (Globe Agents, ASCAP)
46	43	3	I'M NOT IN LOVE 12 or More, RCA 7328 (Phonogram) (Man Kan, BMI)
47	50	2	KING KINGSFORD George Frazier, PIP 6303 (Chicago/Frazier/Monster, ASCAP)
48	47	3	JUST LOVE ROBERT & JULIE The Doones, RCA 10276 (Globe Agents) (Arista, ASCAP/Stone Agents, BMI)
49	NEW ENTRY		1-8-0-U-S-A-L Donny Osmond, RCA 10276 (Jerry Chesnut, BMI)
50	NEW ENTRY		ROCKFORD FILES Mike Post, MCA 1472 (Lords, ASCAP)

Vox Vox

• Continued from page 21

Buzz Lawrence and wonder what has happened to him lately. Buzz is responsible, more than any person, for the success of KHOU in Denver, a station that he used to program and do the morning show at. Well, Buzz is now in the VA Hospital in Houston. Big cancer problem. His home address is: 778 Baitwood Drive, Apt. 2, Houston, Tex., 77024, and his phone is 713-493-4372. If there's no answer, it's because he's temporarily in the hospital. I would appreciate it if everyone who has a second would call or write Buzz, just to keep him from getting too rusty about radio and what's going on.

WTVF, Kissimmee, Fla., is having a birthday celebration, according to manager Bill Burgess, and would like to talk to country artists via beeper phone with promo hits. Call the station at 305-425-0623. ... Ron Deaton, program director of WDFH in Chicago, reports that he got ripped off for \$400 on an oldie LP deal. Warns everyone to be careful about cashing personal checks for a rip-off artist. ... Don Wattmore, Los Angeles promotion man, is looking for work; call 213 OK RAR and talk with him.

Paul Kirby has joined the John Rook organization here in Los Angeles. John's idea is to put together four or five major programming managers under the banner of John Rook & Associates. ... Steve Andrews is leaving WPXI in New York and is looking for a new position; 212-849-5621. ... Bob Clark says that WPEN in Philadelphia will probably succeed, but not with him on board; he's looking and can be reached at 215-444-5323.

Chuck Biore and Bob Hamilton invited me to the Biore studios last week and I stood-in while they produced one of the mini-dramas that the firm is syndicating now. Fantastic fun. I'd tell you that I even was "one of the crowd" on one of the sessions, but Chuck would probably get in trouble with Bill Baldwin for hiring non-skilled labor. In any case, it was quite interesting to note the devotion and work put into those mini-dramas. Chuck was one of the lead actors on this particular session. Will Scott did engineering, though Hamilton was usually at the console and was doing the production.

Chris Lane has joined WGBC, the country music operation in Los Angeles. Lane continues to do his automation country package for Program Shoppe, Los Angeles. By the way, I understand that Corky Mayberry is also doing weekends now at KGBS-AM-FM. The station features Biore and Mayberry air personalities Bobby Morgan, Brad Edwards, Kris Erik Stevens, Charlotte Scott and Mike O'Connor.

Radio Forum

• Continued from page 18

tions and equipment people. A cocktail reception followed by Billboard will take place that evening on the rooftop terrace of the Fairmont.

Registration is \$185 for those who register early. This covers luncheon, the awards dinner, entrance to all sessions, and all work materials.

To register, make checks payable to International Radio Programming Forum and send to International Radio Programming Forum, 12th Floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

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JUNE 14, 1975, BILLBOARD

TABLE 1

Upsurge In N.Y. Nightclub Scene

Continued from page 1

number of club owners have begun to feature policies of presenting various types of musical entertainment than from the gamut from rock to jazz to soul.

Several comparatively powerful music clubs of the last few years including Max's Kansas City have been shuttered, and until very recently Allas Pepper and Stanley Snadowsky's The Bottom Line was the only game in town.

"We came along at a very good time and most of the other clubs that flourished before we began went out of business due to problems they had before we appeared," Pepper says. "Our business the past year has been better than ever and I am convinced that if you program a room correctly and do things the right way then people will come."

The Bottom Line, according to Pepper, has been deluged with requests by many more artists than it can accommodate. "With the opening of several new places around town like Paul Cobley's The Other End (formerly The Bitter End) and the pressure of it," he says. "We feel badly about losing certain acts, but there are just too many acts wanting to play our club."

Cobley's club opened two weeks ago with McKendree Spring and Deadly Nightshade, and future plans include the presentation of other recording acts. Also taking up the slack is the new spots to present acts to the trade, as well as to the public, are The Little Hippodrome, Reno Sweeney's, Faturia-Cabaret House, Barney Google's and Monk's Park.

The latter dropped its original idea of presenting top name acts in its limited seating atmosphere in favor of a new lower-priced, upcoming acts scene, which, according to Barney Google's are counting heavily on disco-oriented groups in a disco setting. These include Sister Sledge, The Joneses, Jimmy Carter Band, Blue Magic, The Main In-

Pride Of Philly

Continued from page 22

other thing which doesn't seem too feasible, is to go back to a small club setting with local talent and low overhead. Or else some sort of benefit concert—something large-scale that might bring in about \$30,000 and subsidize us for a year.

Already, artists like Janis Ian, Don McLean and Bruce Springsteen have performed for nothing to help us out. Still, we may be forced to close in less than four months. I suppose it's going to be happen, and we have some sort of strong support.

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gradient and Tavaras. Business has

been brisk for these latter venues. Other clubs that have reopened after short hiatus are Folk City and The Half Note (which is no longer jazz). With national record talent isn't being featured extensively either, the former is still showcasing nationally-known folk acts, although most are now without contracts.

Another area club that is to Long Island what the Bottom Line is to New York, is Eppie Epstein's My Father's Place. Top recording acts are presented at this club as well as an assortment of marginal and semi-known opening acts.

The concert hall scene here is another story. Besides the major concerts in Madison Square Garden and its smaller Felt Forum, used by an assortment of promoters, there are theaters popping up all over.

Howard Stein is still entrenched in his Academy of Music, while Ron Delbener has moved into the uptown Beacon Theater. In addition, John Scher promotes shows at the Capitol Theater in Passaic, N.J., Eddie Claridge promoted at the Capitol Theater in Fortchester, N.Y. until about a year ago and Phil Barsky has opened his Caliente Concert Hall in Hempstead, L.I.

"People are continuing to be more selective than ever and although they are willing to pay more for top superstars, anyone other than these select few have to be packaged," Delbener states. "I can't afford to keep promoting at halls like Carnegie and Avery Fisher, because the unions are putting us out of business, so I have turned to the Beacon where my costs are more minimal."

Delbener says that losses incurred at a union hall are so great that profit margins have been severely reduced.

"While I can present certain acts at the Beacon, who are up-and-coming, I really can't keep putting on concerts at union halls in New York that have high back fees," he says. "The most important thing about playing this city is the fact that it is still the number one market for getting reviews and showcasing acts."

Stein agrees that the margin of profit is definitely becoming less, but that people are continuing to spend money for entertainment as they do whenever times get bad. He says that in time, the number of promoters in the city will lessen, because "it comes down to the survival of the most natural of the boys."

Unlike most cultural concert promoters, Stein has diversified his operation to include the newly-opened Westchester Premier Theater in Tarrytown, N.Y. Many rock and soul attractions have already been presented at this facility, but they are

interbed with pop acts like Engel-

bert Humperdinck and Tom Jones." Other area music showcases are Westbury (L.I.) Music Fair, the still popular Apollo Theater in Harlem, the Brooklyn Academy of Music, the Manhattan Center (mostly used for dance concerts), John Scher's summer concerts at Roosevelt Stadium in Jersey City, Ron Delbener's summer Schaefer Music Festivals, weekly concert cruises of Rhythm on the River, O'Lunney's showcase for upcoming country talent, Town Hall in Manhattan, The Harlem Night Label (recently reopened for a stint by Labelle), RFK Theater for a gospel festival and Radio City Music Hall in its off season.

In addition to this list, there are also an especially large number of jazz clubs in the metropolitan area. Newest of these is Buddy's Place near Madison Square Garden. Featuring Buddy Rich's band as well as a popular vocalist like Mel Torme or Lou Rawls, this club is joined in jazz presentation by the newly-opened Five Spot (now sporting groups like Ornette Coleman, Cecil Taylor and Don Cherry), Ali's Alley, Bradley's, Boomer's, The Cookery, the new Eddie Condon's, Gregory's, Jimmy Ryan's, West End Cafe, the new Michael's Pub, Sweet Basil, St. James Infirmary, Village Vanguard, the Seafood Playhouse and the Village Gate.

The latter club features much less jazz than it has in the past, but every other Monday WVRJ jazz radio here sponsors live jazz dates with top recording artists.

Talent In Action

Continued from page 27

those powerful high notes that seem to charge instead of drop.

Arleta played the piano for several songs in the second half, the finest being the arrangement of "Bridge Over Troubled Water" and the song "Release Yourself" she was complete and at her best. She always seems to soar on arrangements with a call-and-response structure where she can weave her way up, around and through a simple but strong rhythmic line.

The Four Tops opened the show with their familiar but customarily powerful act. Even though lead singer LeVell Stubbs had lost weight, he was making notes to the audience how the words anyway and the song on end. In fact any one of at least one working end of the words and the song was enough for most groups to return to the counting house.

LAMARCA FROST

CARPENTERS

JOHN CARPENTINO

Riverside Hotel, Las Vegas

Opening their sixth Riviera engagement May 29, the Carpenters meticulously testified to their 15-gold disc track record by melowing, rocking and strumming a self-styled new in the Yesterday Theater.

Karen, 25, of velvet tones and stable warbling, complemented Richard, 28, composer and arranger, accompanied by his live-in backup group. Both elements combined to produce a stellar MOR sound, which has opened into touring readiness and better stage savvy and required in large audiences.

Lead Carpenter harmonies were featured in lush treatments of "Close to You," "Only Just Begun" and "Top of the World" by the brass-strewn line-up although two lengthy medleys of Barucharach and "Oldies But Goodies" started the usually fast-paced show known to Vegas audiences.

Richard's gift for arranging was evidenced in the interplay of Barucharach hits such as "Walk On By," "Any Day Now" and "Do You Know What I Mean?" His style, however, was not applied to the musical numbers and festive spirit of the show.

Karen, meanwhile, maintained her drummer status in several numbers but has reached the forefront of female balladeers with her serene strong voice, velvet and rich tones. Similar to

Leo Sayer's a Man Of Giant Ambitions

By JACK McDONOUGH

SAN FRANCISCO—"I want to be a success," says Leo Sayer. "I have giant ambitions. I want to be as important as Dylan. I want to leave my audience with the feeling that something important has happened. I don't want to be just another rock 'n' roll singer or just another writer."

Leo's mention of Dylan is made more intriguing by certain striking similarities between the two. For instance, the weary of curly hair, the animated face that carries so much expression. Of course, Leo's act, with all the physical exertion, the little parts he acts out, the crazy dance steps he executes while performing his hit "Long Tall Glasses," the white-face mime act he did on stage on his first tour but has since abandoned, make him much different than Dylan, who hardly has an act at all.

The movement, says Leo, is all spontaneous. "I've never really been taught any of the things I do. But, as someone I put it together I believe in it. It's natural. As soon as I start learning something it becomes premeditated."

"The plain truth is that I just go out and exhaust myself every night. There's a lot of it I wish I could do without. I wish I could change my hands to the sides sometimes. The people I admire are the people like Dylan; he's the only person I admire to the whole business, him and maybe Van Morrison."



Warner Bros. photo
Leo Sayer: an overpowering new rock showman.

Leo's spring American tour, during which he shared stages with Billy Joel, Alex Harvey, Al Stewart and Golden Earring, ended at San Francisco's Boston House April 27, and it would be an understatement to say that he left the audience there "with the feeling that something important had gone on."

His next LP will be recorded with the band Leo has had with him on the tour, a tight crackling aggregation led by pianist Chris Stills. The other players are Leo's lead guitarist, Charley Harrison, bass, and Steve Chapman, drums. The band got together two weeks before the tour started and will be playing only a few dates at home before opening at the Bottom Line in New York.

The record will be produced again by Leo's manager Adam Faith ("It's nice to have someone as manager who has something going on of its own; it's like he's an actor friend of mine who happens to be my biggest fan") and Dave Courtney, the pianist's former lyricist. Leo writes all his songs.

Leo describes their writing method, though: "Courtney's melodies are very original, but he never finishes a song. I suddenly found myself in a position of responsibility where I'd have to say to myself, 'Yeah, it's up to me to finish the song.' Dave would have little bits (he's not a songwriter) but I'd have to say, 'That should go in the verse' or 'That would make a great chorus.'"

"We don't see much of each other. We're a little like Bernie Taupin and Elton John. Bernie sends his lyrics to Elton by post. We're not as bad as that, but you can keep the ideas fresh by keeping yourselves separated. When we do get together it's like the first time. We'll do 20 or 30 songs in four days, but in between that time Dave's been at home writing thousands of little tunes and I've been writing loads of lyrics. And we come back and literally don't sleep for four days."

Signings

Tel Loper to Private Stock Records with an exclusive, worldwide contract. Loper, who will be recording a new album with Loper & Loper, is working with producer Stan Silverberg in association with Tel Loper Productions, a recently formed company which is headed by the Loper family. Loper is also the executive producer of the picture "Spinnaker" for RSO Films. Tony Camonte, professional baseball star, to London Records as a single production deal with the production team of Kaminsky and Katz. ... Marc Sella, featuring Fred Proulx, to Buddah Records. Their first LP on Buddah is due out shortly.

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3-WAY SPONSORSHIP

Internship Program An Aid To Students

By JIM FISHEL

NEW YORK—Stone County, a Denver bookkeeping company, became a pioneer in bridging the gap between colleges and the music industry by participating in a graduate level internship program sponsored by the NEC and the Univ. of South Carolina.

The program allows a USC master's degree candidate to spend three weeks in the agency learning all aspects of the business, so that it can serve as an aid in future student activities programming.

Ms. Denise Stiff, who is working on achieving a degree with special emphasis on student activities program management, is the first student to spend time at Stone County. During her tenure there May 5-28, she worked with each staff member to study procedures, logistics and philosophies of agency, management and artist as they apply to college programming.

Several of the areas in which she gained competency include contract negotiation and follow-up, publicity preparation and travel arrangements for touring artists. During her first day at the agency, the six-member staff filled her in on the operation and described their particular work loads.

"After this initial contact, we allowed Denise to experiment with a little bit of everything," says Stone County's Penny Case. "She couldn't sell because she's not a licensed agent, but we did allow her to par-

ticipate in all the other agency functions."

While serving on the job, Ms. Stiff helped work out a touring rider for one artist, gave the agency useful input into viewing the market from a buying perspective and participated in a variety of other daily functions.

Stone County is the first talent agency in the U.S. to work on an internship program and Ms. Case says she views this experiment as a success on all levels. The agency participated in the program with reservation at first, but after it began it proved very beneficial, she says.

The agency paid for all of her expenses and transportation costs during the three weeks. Ms. Stiff had been chosen of several other agencies, but chose Stone County because she says it is small enough that it is possible to cover the various departments and functions on an in-depth basis.

"Since Denise is oriented toward student programming it gave us a new look into that area which we are immensely interested in," Ms. Case states. "Other important objectives of this program are increased professionalism in college programming and the establishment of a dramatically broader base for communication between the industry and the college market."

The program was initiated two years ago under the auspices of the NEC and USC, and based on the success of this first venture, several other music related internships are anticipated, according to the NEC's Mary Jo Thomas.

"We've been working on this internship program for several years and have had people work in other areas like travel agencies, but Denise is our first intern to work in the music industry," Ms. Thomas says. "We've already signed up several other students to participate in the program for the next school year and we are looking for other agencies to also participate in it."

"What's good is a person gets to see a booking agency in its real setting and that makes it a more valuable experience."

BMI Awards Made To 12

NEW YORK—Twelve young composers from the U.S. shared in the 23rd annual BMI awards to Student Composers competition. Three of the new winners have been previous award winners and during its run, more than 202 young composers have been awarded grants to further their musical education.

This year's winners are Stephen Chairman, 25, of Madison, Wis.; Stephen Rodski, 25, New York; Richard Derby, 24, Goleta, Calif.; Hal Freedman, 21, Bedford, N.H.; Margaret Ann Griebeling, 14, Akron, Ohio; Murray Gross, 19, Brunswick, Maine; Stephen Abram Jaffe, 20, Amherst, Mass.; Carson Kievegan, 25, Atlanta; William Matthews, 25, Sioux Falls, S.D.; Jay Reese, 23, Oradell, N.J.; Rodney Irf. Rogers, 21, Scottsdale, Ariz.; and Christopher Rose, 25, New York.

Originally established in 1951, in cooperation with music educators and composers, the awards give prizes annually to encourage the creation of concert music by student composers under the age of 26.

LOS ANGELES—At the Record Plant in Los Angeles, Jim Dawson, former lead singer of Cohen, is recording with Kenny Kerner and Richie Wise producing and Warren Dewey engineering. John DeBono is producing himself, with Brooks Arthur engineering. David Werner is working on his next LP with Ron Nevison handling both production and engineering, and Roger McGowan is cutting again with John Boylen handling production and Paul Grupp engineering.

In other activity at the Record Plant, Jim Gilstrap is working with producer Wes Farrell and engineer Gary Kellgren. Maxine Sellers is working with producer Nick Venet and engineer Andy MacDonald, while Gurfelle Thomas is busy with the same pair. Bobby Whitlock is working with Bill Halverston and Michael Diener is in with the pair of Boylen and Grupp.

At Electric Lady Studios in New York, Ron Wood (lead guitarist of the Faces and currently getting set to work with the Rolling Stones on their upcoming tour) is doing overdubs and mixing his second solo LP. The Eleventh House with Larry Coryell is finishing up an LP, with Skip Drinkwater producing and Ralph Moss at the console. Dave Coleman, engineer at the studio, did a remote with Kiss recently for an upcoming live LP from the group.

At Bee Jay Recording Studios in Orlando, the studio and WORJ-FM have wrapped up the seventh in a series of live broadcasts. The latest show featured Emmylou Harris. Other concerts included the J. Geils Band, McDonald, Howdy Moon, Hudson-Ford, Randy Newman, Tim Weisberg and Leo Kottman. In other activity, Tom Garrett has finished up an LP there.

A new studio, Sunwest Sound, is open in Studio City, Calif. Paul Densgrove is general manager of the facility. Sandy Salgett is house engineer and Steve Newman is contractor.

Got a nice letter from Charles Sloan, president of The Studio in Claremont, Calif. The facility has been put together by Everything Audio, and new features include a 16-track recording/mixdown facility. Also in the control room is a Spectra-Sonics 1024 console, MA 24-out, an MC1 16-track machine and Dolby Noise Reduction. Also featured are JBL 4341 monitors powered by Crown amplifiers.

In notes from around the country: Sunreder Studios is now in full operation, and has already had Foghat to record. The British boursome is due back for a month each week. Treacher is headquartered in Sharon, Vt. At Music Designers in Boston, Jeff Beck and Bonnie Raitt did some tour preparation, while the James Montgomery Band worked with producer Jeff Gilman and engineer Joe Chiczewski. The studio is also production site for the "Rock Around The World" syndicated radio show featuring imported sounds. Lynda Seals did some work at RCA Studios in Los Angeles with John Flores handling production. Henry Mancini is also in the RCA studios working on his next album.

Up in Berkeley, DSR Productions is keeping busy with live jazz recordings. Latest is McCoy Tyner's "Atlantis" LP on Milestone. The studio has also cut live product for Herb Ellis and Joe Pass, the Ruby/Raff "George Barnes Quartet and the Great Guitar"—Chris Thomsen's Barney Kessel and Heri Ellis. DSR's remote truck includes two 30 16-track tape machines, a 24-channel

custom console and Altec 604E monitors. The interior of the truck is built for playback as well as recording. * * *

In other notes from around the country: The Ventures did some work at Densgrove Studios in Los Angeles with Denny Diante and Spencer Proffer producing and Jimmie Haskell handling arrangements. Marilyn McCoo of the Fifth Dimension is at Kendam Studios in Los Angeles finishing her first solo LP with producer Joe Porter. In Nashville, at Quadrafonic Sound, Tracy Nelson is finishing up an LP, produced by Bob Johnston and engineered by

Ben Tallent. Jerry Jeff Walker has also been busy at the studio, working with producer Mike Brovsky and engineer Gene Eichelberger. Iquan is in, cutting with producers Don Falk and Gary Noubarian.

Jeff Fuller is set to produce the next Rick Nelson album. Bill Mitchell is recording at RCA Studios in Los Angeles, as are Buster Brown and Nilsson. D.J. Rogers is also in the studio. Mike Curb has been signed by the Lauder Entertainment Group to produce Tony DeFrance with the DeFrance Family. Sessions are due to begin shortly under the direction of Michael Lloyd.

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Georgia Southern FMR On the Air

STATESBORO, Ga.—A non-commercial FM radio station, with the call letters WGVS has obtained program test authority from the FCC in Washington and now is on the air to provide service not only to students of Georgia Southern College but to Statesboro residents.

Bob Grove, program director, says the new station "will provide progressive radio information and entertainment with a plethora of music embracing folk, jazz, rock, traditional and city blues, classical and the spoken word—an all-encompassing menu that is rare for this area."

Grove declares the listening audience is made up of 7,000 students plus a non-campus audience of about 20,000 others. Already he has issued a playlist which will be expanded as the young FMR moves out of its baby period.

Coffee House Personnel Meet

NEW YORK—The ninth annual New York Conference of the Coffee House circuit will be held Monday and Tuesday (9-10) at the Prince George Hotel and New York Univ.'s Loeb Student Center here. More than 90 delegates from more than 50 schools attend the last conference and this year's meetings will again cover a variety of topics pertinent to college coffee house programming.

Director Heddie Tracy is still finalizing plans for this event, but says it will include various morning discussions, talent showcases involving many of the artists who will be touring the circuit next year and will feature several industry guest speakers.

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Loretta Lynn/Conway Twitty
Feelins' (MCA-2143)



Cal Smith
My Kind Of Country
(MCA-485)



Jeanne Pruett
Honey On His Hands
(MCA-479)



Jerry Clower
Live In Picayune (MCA-486)



MCA Country Twofers

MCA's 1975 country campaign, "Travlin' Country," includes a series of specially packaged album sets by some of the top country musicians in America. This twofer

(2-records) series is truly representative of the "Best Of" each MCA artist featured. Many of the selections were chosen because of requests from the field and these special packages will send MCA country albums "Travlin'" right up the charts.

The Best Of Lenny Dee Vol. II
MCA2-4084
The Best Of Jimmie Davis
MCA2-4085
The Best Of
The Osborne Brothers
MCA2-4086
The Best Of Webb Pierce
MCA2-4087

The Best Of Freddie Hart
MCA2-4088
The Best Of Burl Ives Vol. II
MCA2-4089
The Best Of Bill Monroe
MCA2-4090
The Best Of Mel Tillis
MCA2-4091
The Best Of Bob Wills Vol. II
MCA2-4092

MCA 1975 Travlin' All Stars:

Bobby Allison (NASCAR)
Bill Anderson
Buddy Baker (NASCAR)
J.J. Cale (SHELTER)
Jerry Clower
Lenny Dee
Jack Greene
Larry Hosford (SHELTER)
Atlanta James
Jerry Jordan
Brenda Lee
Loretta Lynn
Warner Mack

Jimmy Martin
Bill Monroe
Olivia Newton-John
Osborne Brothers
David Pearson (NASCAR)
Jimmie Peters
Richard Petty (NASCAR)
Jeanne Pruett
Ronnie Reno (TALLY)
Marty Robbins
Ronnie Robbins
Jeannie Seely
Ronnie Sessions

Silver Creek (TALLY)
Cal Smith
Kenny Starr
Ernest Tubb
Tanya Tucker
Mary Lou Turner
Conway Twitty
Jerry Jeff Walker
Darrell Waltrip (NASCAR)
The Wilburn Brothers
Little David Wilkins
Cale Yarborough (NASCAR)

Latin Scene

LOS ANGELES

Orchestra **Tipica Nueva** of West Coast single titled "Celito Lindo" is a monster hit among salsa fans, and especially the Mexican for it's their national anthem. The flip side of the single is "La Batalla De Los Barrios," which is a big hit in New York, with Latin DJs opening their shows with this swinging tune.

Novel appeared in a successful dance on the West Coast, and we can see there to see a lot more of them out here.

Their new LP "Sabrosa," which features the two above selections, is another winner for the group, and also for the producing by Louie Ramirez, executive vice president of T.R. Records.

T.R. has also signed two promising conjuntos and will be releasing albums on them very shortly.

The firm is reporting record sales of their products and attributes this to winning LPs by Chedy Rodriguez, Kaka, Novel, and of course the late great Tito Rodriguez.

The distribution agreement with R and J Records in New York has worked out well.

KXTC (FM-92.3) is devoting four hours weekly to Latin jazz Saturday nights from 10 to 2, with **Louie Enriquez** as master of ceremonies. Enriquez is a native Arizonan who has been broadcasting in the Phoenix area for the past 12 years on KYND (now KJUF), KXIV, KBUZ, and KQOL-FM.

"Listen to Louie" is the show's title and eight Latin bands have recorded the theme song of the same name, written especially for Enriquez.

Although the music is contemporary Latin, which Enriquez has gathered throughout the U.S. and Latin America, the announcements are in English.

Latino Americano has launched a syndicated programming package featuring Top 40 records with a Latin personality as host. **Bill E. Brock**, formerly president of Brock Broadcasting, will head up the organization. **Tito Alvarez** is the host and controls the programming content.

The show "La Nave De La Juventud" (The SpaceShip Of The Youth) will be syndicated first in the U.S.

and expansion will follow into Latin America.

Spacship will be produced and recorded at Latin's new facilities at Sunset & Vine in Hollywood.

The use of Top 40 music hosted by a Spanish-speaking jock is believed to be the first programming of its kind to ever be broadcast. Negotiations are currently under way with an internationally known sponsor for the Latin America markets.

Radio KWKW, Los Angeles' popular Spanish-language station, which operates on a frequency of 1300 kc with 5,000 watts of power, has appointed, effective immediately, **Roberto Spanish** as its new sales representative.

As its exclusive sales representative in New York City, "This appointment will be an expansion from representation among all the Spanish-language advertising agencies to a full representation among all advertising agencies in New York, Miami and San Juan," according to **Eduardo Caballero**. The Los Angeles Spanish-language market is composed of 2,000,000 Mexican-Americans which means that one out of every five residents in the Los Angeles area is a Spanish-speaking consumer," Caballero says.

"As a leader among all media in the Los Angeles market, KWKW reaches a larger percentage of women 18 than most Los Angeles radio stations," says Caballero. KWKW has published a research study in depth called "Profile Of The Spanish Culture Market Of Los Angeles," which is available to agencies not already familiar with the importance of the Southern California Spanish market.

KWKW is a sister of KOKR in Ventura and KCAL in San Bernardino, all of which are represented by Caballero Spanish Media, Inc.

RAY TERRACE

TEXAS

Costa Azul, a group that started in Houston three years ago, was recently awarded a Discomete in Mexico City in recognition of its highly successful LPs. Their latest LP on Nova Vox is titled, "La Cumbre." They have become one of the most traveled groups in Mexico and the U.S. After a highly successful tour of California, Chicago and the Midwest, they returned to Houston's Pan American Ballroom May 19, where they visited with **Gaspar Castellan** of G.P. Records and Tapes. It was Castellan who produced the group's first LP in Houston.

The group's latest single, "Mi Amor, Mi Esposa, Mi Amante" — Amiga, Mi Esposa, Mi Amante — was also getting ample airplay of late.

Houston nightspots continue featuring some of the best entertainment around. **Cornelio Reyna** and his mariachi were recently at the Coco Loco, as was Mexican organist **Mano Torres**. **Nelson Nef** made an appearance at the Latin World, while **Los Fredys** were presented at the Pan American Ballroom.

A promising young group on the Houston scene is one called **Los Versatiles**. Their latest single, titled "Porque Te Faltas" on **Jorge Rodriguez** Hit label, seems to be catching on.

LUPE SILVA

Salsa Gets a Break On Douglas Stanza

PHILADELPHIA—The sound of salsa is getting louder.

Typical '73, a combo recording for Inca, appeared on Mike Douglas' syndicated TV show May 27 and 28, and millions of viewers, giving salsa a national exposure considered invaluable. **Adalberto Santiago** fronts the group.

Classico

Via Exxon Grant

Y.Y. Philharmonic To Have Concerts Aired

NEW YORK—The New York Philharmonic will return to the air, after a nine-year absence, with a new series of weekly broadcasts which will kick off in October with the aid of an Exxon Grant that the first year in excess of \$300,000.

The contract is for a duration of five years and involves a two-year guarantee by Exxon, with an option for a third year, at least at the pact's expiration date.

Some 160 stations will carry the programs, which will consist of 39 taped performances to be heard during the Philharmonic's concert season. About 30 of the stations are commercial. **Richard L. Kaye** of station WCRB and who also handles the Boston Symphony Orchestra, will be responsible for the production and distribution of the broadcasts with **Harold Lawrence**, present Philharmonic manager. Lawrence was the chief catalyst for the plan and liaison between Exxon and the orchestra.

The programs will include subscription concerts, park concerts, tour appearances, Promenades, Rugs, Pension Fund and other non-subscription events. The radio concerts will be conducted by music director **Pierre Boulez**, laureate conductor **Leonard Bernstein** and Prom' director **Andre Kostelanetz**, as well as guest conductors. Interviews with composers, soloists and members of the orchestra will be featured during intermissions. **Martin Bospaan** will be best commentator.

Taping weeks have already begun to spin. Two concerts with **Daniel Barenboim** and three Prom concerts have been taped. Taping will also be made of concerts when the Philharmonic starts its European festival tour at the end of August.

Commercial stations involved will receive no cash payment. Instead, after the first Exxon-sponsored hour, the station time will be sponsored by regular outside purchases for the remaining hour. The Philharmonic will receive no monetary profit from the grant and the musicians will earn a modest fee based on per transcripted broadcast. The fee is known to be \$23 plus benefits. Conductors and soloists will receive a minimum honorarium figure. The rest of the money will go into production, stage and technical costs.

Stations which will carry the programs include those in some 46 states. In New York, the programs

will be heard on WQXR, on Sundays from 3:00 to 5:00 p.m., and the series has been guaranteed prime-time scheduling by the other stations.

The Philharmonic broadcasts went off the air in 1967. They had constituted the longest symphonic series in U.S. radio history, having broadcast every season since 1922. The first broadcast was over WJLA. In 1930-31 the CBS network broadcast the programs until 1963, then the Philharmonic formed its own radio network.

Classico Notes

Tomita says his next album on RCA Records will be an original arrangement of **Stravinsky's Firebird Suite** and will take a year to complete. ... **Herbert Burt** Mgt. has expanded its New York office to accommodate staff expansion. ... **Max Morath** is recording "Jonah Man," album of songs of the twenties, on Vanguard. Spring releases by the label include the six Brandenburg Concertos in a new performing edition. Conductor is **Arthur Davison**; performers are **Virtuosi**.

Birgit Nilsson will not return to the Metropolitan Opera for the 1975-76 season. Personal reasons are cited. ... Conductor **Sir Adrian Boult** will have an appearance of serious operation. He was honored back to the recording studios with a gold record award given by EMI. After the presentation he recorded **Mozart's** "Haffner" Symphony with the **London Philharmonic** to be released on Angel.

British Decca recorded an opera in the U.S. Acting in the Constitution Hall, in Washington. It's "Il Prigioniero," an opera and prologue in one act. **Maurizio Mazzari** stars. **Antal Dorati** conducted the **National Symphony Orchestra**. It's due for release in September on **London Records**. ... **Nicaragua** has given over the stamp of approval. The country has just issued stamps on the "12 greatest operatic legends of all time." Newest issues are on **Joan Sutherland** and **Birgit Nilsson**. Others include **Carmen**, **Callas**, **Melchior**, **Gobbi** and **Bjorling**.

League & Orchestras Set Coast As 1st Meet Site

LOS ANGELES—For the first time, the American Symphony Orchestra League (ASOL) will meet with the National Symphony Orchestra (NSO) at a conference Monday-Friday (9-13) to be hosted by the San Diego Orchestra Association, at the Sheraton Harbor Island Hotel.

Fund raising plays will highlight many of the seminar discussions over the five-day program. **Peter Paisch**, trustee of the National Symphony Orchestra, will be in charge. Support and executive director of the St. Louis Symphony, will speak on "ABCs Through The XYZs Of Orchestral Management." **Roger Kennedy**, symphony programs, strikes, the coming bicentennial, grant applications and ticket sales are other topics to be examined.

The president of the Los Angeles Dodgers, **Peter O'Malley**, is a "surprise" guest. His subject will be "How to Promote The Symphony Orchestra."

Women's council sessions will be chaired by Mrs. William W. Baird of Milwaukee. Topping the entertainment will be an appearance of violinist **Eugene Ford**, performing with the San Diego Symphony Orchestra conducted by **Peter Ors**. Also scheduled are panels built around "New Sources Of Income" which will deal with the Public Service employment program, **Ford Foundation** funds and the National symphony orchestra. **Robert B. Black**, ASOL, executive director, says the League now represents 1,100 orchestras throughout the nation.

JUNE 14, 1975, BILLBOARD

Billboard Hot Latin LPs

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IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	SOPHY Sophy, West 1491	8	ROBERTO CARLOS To 10 Records, Capricorn Cps 1439
2	VIKKI CARR Vikki Carr, RCA 374	9	BELSON NED The Magic of Nelson Red, United Artists 324
3	CONJUNTO NUGO BLANCO Los Dinos de Sonora, Palace 604	10	PENARANDA Nueva Ma, Te, Futura 3266
4	JULIO IGLESIA A Fila De Pura, Atlantic 19	11	MORRIS ALBERT Simo, Audio Llama 4985
5	TIPICA 73 Concha, Int 1173	12	JAIRO Jose Paredes, Int 1245
6	EL CARM COMBO 72 G.C. 111	13	PALITO ORTEGA To Tempo de, International 458
7	PANAMA ALL STARS Vol. 1 & 2, Tena 676	14	JOE QUINANO 72 G.C. 111
		15	ESTRELLITA Fandango, Ball 9007

IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS UNICOS Sings, Int 1001	8	LOS KASINOS Los Kasinos, Int 1002
2	VICENTE FERNANDEZ O Hito De Mares, Capricorn 1420	9	JULIO IGLESIA 72 G.C. 111
3	NING CLAVE Los Hambros No Deben Llorar, Orem 3882	10	ROBERT JESTERS The Second Amant, G.C. 112
4	TORTILLA FACTORY Tortilla Factory, Edison 17, 4063	11	YOLANDA DEL RIO 72 G.C. 111
5	COSTAZUL O La Gema, Int 304	12	JUAN GABRIEL Juan Gabriel, Arca 3293
6	LOS ANGELES NEGROS Vol. 1, Int 1001	13	LINDA BREED Linda Breed, G.C. 111
7	ANGELICA MARIA Angelica Maria, Sando Intersession 11 0009	14	SUNNY & THE SUNLIMERS Sunny & The Sunlimers, Int 1001
		15	LITTLE JOE Mene, Ford 1030

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Tape/Audio/Video

Blank Tape Booms, Competition Is Keen

Fresh Approach Key To Accessory Success

By STEPHEN TRAIMAN

CHICAGO—As expected, blank tape was one of the bright spots both on and off the CES exhibit floor. New high end formulations from Fuji in its U.S. market entry, Maxell and TDK; 120-minute 8-tracks from Capitol Magnetics and Audio Magnetics; the first industry factory releases to dealers from Columbia Magnetics and Capitol Magnetics, with a consumer rebate also from Columbia; a major military market Bicentennial promotion from BASF, an aggressive total dealer/consumer program from Ampex, not on the CES floor, and a new gamma ferric oxide line a notch below Classic products by 3M later this year are just some highlights.

At Maxell, Gene LaBrie said dealer reaction to the new UDXL cassette was "about 5000 percent over expectations," and advance notice on a 46-minute UD-8 track for

the fall was well received. The "Free for 3" library box offer with purchase of three cassettes was sold out before the show, he noted. Firm's rep advisory council instituted a year ago was termed "a great aid in directing our future," and the five key firms will meet again in October with Maxell executives.

Fuji Photo marketing manager George Shadler signed up key rep firms in 13 territories for the new FX line expected to be shipped by mid-June to dealers, along with the lower-priced FL product. Noting the entire game plan had been put together in about 8 weeks, he promised an extensive ad/promo backup this summer and fall to introduce Fuji audiotape to the U.S. market.

For TDK, its technical demonstration was termed "most effective by Ken Kohde, who noted that for the new Super Avilyn (SA) line bias equalization wasn't necessary, only the CRDS switch. "We're not competing with Dolby but with a 10 dB at the high end doesn't really need it," he commented. Expanded product line in Full Fidelity range, and the new D-line 8-track was appreciated by dealers, as well as the lower price on the Audia-L open-reel product and a new 100% plastic reel for the 3,000-foot consumer reel.

Audio Magnetics' 76 Bicentennial packaging and a new line of the retailer a tie-in, Bill Dawson

(Continued on page 33)



From CES Chi/June 1-4

Autosound: CB/Tape Units Grow

CHICAGO—A first Citizen's Band/tape combo from Automatic Radio, additional units from J.T.L. and Xtal; remote control 8-track models by DYN; new power boosters from AR, Audiotronics, Kraco, Boman and others to join the Craig Powers success, the possibility of GE and Superscope-brand car

(Continued on page 34)

CHICAGO—New ideas, new products, new looks for a fresh approach to the accessory market was in evidence at the Consumer Electronics Show. Manufacturers in general are happy with the response to their high profit, fast turnover items as dealers look for ways to beef up the cash box.

An emphasis this year on quality and style seems to be directed to raising the marketing sights from the mass merchandiser and discount record store, to the audiophile and hi-fi stores. Many products are reaching higher price points than ever, with one firm doubling its top-of-the-line furniture style entertainment center from a \$300 price point to \$60, with changes in material.

Royal Sound, formerly OEM, shifted to the consumer market with six divisions handling headphones, audio tape, tape storage, hi-fi speakers and component speakers in the \$50 to \$400 range for limited distribution, wire and cable, and autosound, president Merv Dayan reported.

In storage units, a versatile plastic material was called the Address Unit at Royal Sound, retailing for one unit at \$149, said to be self-locked together. The same basic unit is incorporated into a carousel with a 180° turntable. For portability, a vinyl folder with handle and snap locks wraps around cassette or 8-

track storage unit. For the car, the handles are weighted on The Humpert to straddle and stay put over the hump of any car. The modules are available in about seven color choices for mix or match decorating and can be wall hung using pre-drilled holes.

Black continues to be the best color for capturing the attention of a new buickness suade was being shown by some firms. LeBo introduced it in their new line of 20 cases, and Services was displaying it for recreation. LeBo's entirely new line includes the Safari in three models featuring a snap lock hidden under a buckle design. President Leslie Dame said the 32-cartridge group

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Cautious Optimism At CES

• Continued from page 1
continuous sound shows, the feeling on "Q" was definitely on the down side.

This wasn't reflected in the well-attended shows at JVC's exhibit of CD-4 technology, or at Sansui's CD sound experience. And it wasn't hard to find dealers who reported as much as 30 percent business in quad. But even key Panasonic executives admitted they "went off the deep end on the quad," though they were far from throwing in the towel.

Among other highlights, both on and off the exhibit floor—and a growing number of key audio firms are spinning out of the show for a town hotel suites—are these notes:

• Autosound aftermarket is a strong one, although not for everyone, and the new citizens band boom is finding growing acceptance with tape combinations from J.T.L., Xtal and Automatic Radio on the floor, with a first model from Audiotronics by APA time in November. At least four firms had new power

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4th SAC Debby's Cite 27

CHICAGO—The Fourth Annual Debby Awards for outstanding achievement in the industry, covering categories in the audio, video, and television divisions, were presented at a banquet during the CES by Jerry Joseph, president of the Society of Audio Consultants.

Winners of the audio consultant awards are: Eastern division, Les Davis, Harvey Sound, N.Y., N.Y.; Midwestern division, Steven R. Weiner, Lister, U.S. Development, Cincinnati; Southern division, David R. Rabius, Swallen's Audio, Cincinnati; Southwestern division, James W. Buckler, Jr., Thieves Warehouse, Tallahassee, Fla.

Winners of the audio management award are: Eastern division, a tie between Richard Aquilina, Sam Goody's, N.Y., and Marty Glevman, Lafayette, N.Y.; Midwestern division, Ted Schwartz, Musicaft, Chicago; Central division, Joseph W. Blumenthal, ECI Electronic, Oak Park, Mich.; Western division, a tie

(Continued on page 35)

ON FAIR TRADE REPEAL Industry Concern, But No Panic

CHICAGO—The recent demise of fair-trade statutes in the New York, Connecticut areas, and the continuing indications that a federal fair-trade repeal bill may soon be passed, have not resulted in the expected panic among hi-fi industry people who have zealously controlled their pricing policies for many years.

Initial price problems which may arise from the repeal of fair trade is resulting, probably for the first time, in a closer unity among manufacturers, distributors, and dealers alike as they all seek a mutual and workable solution to the problem.

The consensus here at the CES is that there will, undoubtedly, be some upheaval, as a few unscrupulous dealers try to cash in on their new-found freedom to speculate. However, almost all those polled are confident that this pricing will exist for about six months at the outside, and then retailers will once more turn their attention to maintaining consistent price levels so that reasonable profits can be realized.

The most popularly suggested solution to the fair-trade repeal problem is a pattern of limited distribution, which a number of companies, TEAC among them, have already

instituted in varying degrees of completeness. Many manufacturers also denied speculation that a policy of limited distribution at this time would hurt, primarily because of large inventories on hand. For example, Robert Steindler of Steindler and Co., which reps the TEAC line in the N.Y./N.J./Conn. area explains, "there is no massive inventory backlog. It is all being diminished because the state of the economy has forced most manufacturers to cut back on production."

Last fall in the face of great resistance, TEAC fired all its reps and

(Continued on page 34)

COMPONENTS SCENE: High Priced Cassette Decks, Receivers, Turntables, Speakers Defy 'Recession'

By RADCLIFFE JOE

CHICAGO—The uninformed visitor to the high end component booths of the Summer show, would never guess that the country is in the midst of one of its worst economic recessions in its 200-year history. Innovative trends in component abound with prices beginning modestly around the \$200 mark and soaring disingenuously to past the \$2,500 mark.

Attracting many new manufacturers and showing a host of innovative features is the cassette deck market. Among the leading innovators in this field is the Yamaha, their TEAC, 3M, Kenwood, Technics and Nakamichi.

Yamaha model TC-800G1, incorporates a totally innovative design created by industrial designer Mario Bellini. The unit is suitable for both home and portable use, and can be operated either from AC, DC or 12-volt battery power sources. It also features a tilt design that enables the user to see all controls and meters from sitting or standing positions. The unit carries a \$340 price tag and comes as a com-

panion to the Yamaha BT-700 cassette deck which still lists for \$340.

Use is still pushing its model CR-210 cassette deck, the world's smallest stereo portable cassette machine, with built-in condenser mic and automatic reverse. This unit lists for \$605.95. Model CG 360 with Dolby and a price tag of \$1,092.50 also features the increasingly popular automatic reverse.

Under model CG-320 is another cassette recorder designed for use with either AC/DC power sources. It features a dual-tape, three-position drive system and lists for \$503.95.

Among those spearheading the new trend toward front-loading cassette decks is the 3M. The company has two models to market under the CTR Series label. The line, expected to be available "in time for the Christmas buying season," features the CTR-1 cassette deck with memory capacitor, auto-rewind, three-position bias and equalization switches; and the CTR-3 8-track deck with transport logic compatible

with reel-to-reel and cassette, automatic ejection, five-times fast forward speed, FM Dolby, extended frequency response and 2-position tape switch.

The units are listed at \$399.95 for the cassette deck and \$399.95 for the 8-track unit. The line will be marketed through limited distribution, and will not be available to all Westlark dealers.

From Hitachi comes what is probably the lowest priced Dolbyized cassette deck on the market today. The Hitachi UD-2300 lists for \$149.95 and gives credence to the speculation that Dolby is not far away from becoming a standard feature in all cassette decks.

The plethora of other cassette equipment manufacturers at the show are all showing a new consciousness of innovation and cosmetic design that was at one time the near-exclusive property of a handful of audiophile equipment manufacturers.

Into the increasingly competitive market of amplifiers and tuners are coming more and

more manufacturers with innovative features and design. Among the newcomers are Lux America, Lesons of England and the Sequerra Co. with its \$2,500 tuner, which lists for a number of up-and-coming young companies including Rotel.

Still, the major in the tuner-amplifier business at the high end of the scale remain Marantz, Crown, BGW, with companies like Sony, Kenwood, Pioneer, JVC, Sansui, Onkyo and others following closely behind.

Philip of Hedding, who introduced its Motional Feedback speakers into this country, is also making a bold bid for the preamplifier market, parlaying MFB as its admission ticket to the once-exclusive market. Although JVC, America and Sansui are among the major promoters of 4-channel products at the show, this area of hi-fi still remains somewhat a stepchild of the industry, with some retailers claiming that the sale of 4-channel products has shrunk to less than five

(Continued on page 34)

FTC'S HALVERSON

Manufacturers Warned On Warranty, Fair Trade Shift

CHICAGO—In a sober opening to the summer Consumer Electronics Show, an FTC spokesman made some grim words for a packed house at the CES marketing conference on the approaching end of fair trade and the new warranty law that promised to be a potentially bigger problem.

Jim Halverson, director of the FTC Bureau of Competition, alerted manufacturers in particular of the potential trouble arising from the recently passed Magnus-Morrey Warranty Improvement Act. It goes into effect July 4 before the FTC will have time to even finish proposing rules on the form and content of advertising warranties as to presale disclosure and availability, and the more vital "voluntary" dispute mechanisms that even then won't preclude a much easier filing of class action consumer suits.

In essence, bi fi and other manufacturers will be "buying a pig in a

poke," Halverson explained, in having to choose between a "full" or "limited" warranty offering on their products without knowing what rules-making power on the right and duties of the warrantor will be enforced by the FTC.

On the relative ease of class action suits under the new law compared to the stringent requirements on federal court action prior to its passage, he called the new legislation a "recovery act for the depressed legal profession." Section 205 of the law allows civil penalties sought by the FTC if it can be proved that the manufacturer had actual knowledge of fraudulent or dishonest conduct, or SHOULD have had this knowledge.

Under terms of the new law, consumer redress could mean restitution of all monies paid by any consumers affected, or in a slightly better option, if the manufacturer's conduct "only violated the rules," lesser penalties were possible. But Halverson emphasized this would be open to judicial interpretation.

Tied to the end of fair trade are provisions that make it much more difficult to terminate a dealer or distributor even if the company is technically in breach of the contractual relationship with the manufacturer.

All the dealer or distributor terminated has to do to get injunctive relief, Halverson says, is to have a smart lawyer who can find any small evidence of coercion by the manufacturer to maintain pricing, tie-in replacement parts deals, geographical penetration or other practices that will go down the drain with the expected repeal of the McGuire act that now makes resale price maintenance possible.

Hi Fi Components Defy 'Recession'

Continued from page 33

percent of the total audio industry.

The consensus among dealers at the show is that 4-channel sound is still a concept with unexploited potential, but that overshadowed as it is by stereo, and retarded by poor merchandising and marketing strategies, and in some cases even poorer quality products, 4-channel has a number of obstacles to overcome before it is on the road to success as a carrier of serious music.

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Tape Duplicator

Pentagon, in its first Consumer Electronics Show, demonstrated the Super C-1 cassette copier for more duplication in home, office or classroom, at \$655.00 list.

The decision to exhibit at the CES was directed to attract consumer dealers who may be looking for a profit base to expand their business in the potential commercial market, according to Bill Hollans, sales manager.

In the duplication division of Pentagon, the company has added services such as labeling, shrink packaging, and recording. "Small business duplicators cannot offer service or follow-up, and consequently are suffering in this economy," Hollans says. He notes that the division has picked up considerably in the last year, when changes in personnel a year ago caused some setback.

International Audio, also at CES, announced plans to enter the cassette duplicator 8-track and cassette music field, and also introduced a new line of blank 8-track and cassette tapes under the Heritage brand, Ron Goss formerly with Ampex. "I've heard of the McGraw-Hill, I'm now national sales manager for International Audio." The music end of the duplicating business is growing like crazy, with 8-track catching up to record," reports president John Koss.

Also at the International Audio booth was Liberty sales manager Jim Cook, who noted that while new equipment sales were up, the loss of bootleg duplicators has dampened a lot of used equipment on the market.

Autosound Likes CB/Tape Combo

Continued from page 33

stereo lines all highlighted the vibrant autosound market at CES.

Without going overboard on CB, a growing number of companies are looking to enter at either CB/tape combinations or separate units. In addition to the three firms with on-the-floor units, Audiovox expects to have its first combination unit ready by the Automotive Parts & Accessories Assn. (APAA) show in November. Pioneer, Clarion and Kraso, among others, all see the viability of the combinations for the mobile youth market, but are taking a more cautious approach to a commitment.

At General Electric, Jack Dullineyer expects a decision by fall on the company's experiment in distributing a limited Clarion line of autosound to a GE private label line. Firmly in 27 zone show, dealers this month will introduce the line

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Twin Cities Audio Show Aims For Hobbyist Crowd

By ANNE DUSTON

CHICAGO—An entirely new market for high end audio products will be sought from Twin Cities citizen band radio enthusiasts, photography hobbyists, and buyers of clock-radio and other consumer products, when these items are included in a sound show geared to high end hi fi equipment in a new concept developed by non-profit Sight & Sound Associates.

The show will be held at the Minneapolis Convention Center Oct. 3-5 with possible attendance at 50,000-plus. Record companies are also being invited to participate, in an effort to bring the hardware and software industries together to encourage an understanding of related problems, says Ron DeHartopp, president of the Paul Bunyan Chapter of Electronic Representatives Assn. He also is one of the officers in the association set up by a dozen audio reps in the Twin Cities area who conceived the show plan.

The combination of hobbyists is being pioneered by the organization in effort to counter the typical problem of audio shows that draw people who already have the equipment being exhibited, says DeHartopp. The inclusion of record companies is an effort to show two industries who are interdependent on each other, but who have had little if any communication in the past, into a common arena.

The electronic industry is the last to know about advances in the recording industry, and this view has

been a major reason for the death of 4-channel. The inability to come together at a compatible system between the two industries has cost billions in sales, and a loss of credibility in the eyes of the consumer for both industries," DeHartopp insisted in an interview with the Consumer Electronics Show here.

"There is surprisingly little communication between hardware and software," he said. "It's amazing that companies like RCA and TEAC have no product development relationship. The rise and fall of 4-channel within a 24-month period can be traced primarily to this problem."

Helicher Brothers in Minneapolis is coordinating the record company involvement, by contacting the companies and then in turn letting the associations know what their requirements for exhibiting are.

Included in the budget are display costs of the booths (ranging \$500 to \$10,000), and the show will be draped, carpeted booth with electricity. Space reservations close June 30 with half the money deposited, and balance due by Sept. 1.

The five dealer firms on the task force that is sponsoring the show include Audio King, Sound of Music, Dayton's, Sound of Music, Shok Electronics and TEAM Electronics. Representatives who are serving as officers of the non-profit show firm are: Roy Hidok, Victor Sales, Ken DeHartopp, Steve Gribble, C.C. Steve Herold, Stan Clothier C.O., and Pat Klise, Ripley & Assoc.

Fair Trade End: No Panic

Continued from page 33

time the company is undertaking to establish separate franchising of its raw speaker products. Even manufacturers whose products have traditionally been non-fair-trade, are concerned. Philip Sharaf, marketing manager of the Glenburn Corp., feels that in the stages of fair-trade repeal, retailers with a lot of financial clout will cut in on some of the business.

However, he is convinced that in the final analysis, the small dealer with his marketing expertise and service capability, will recoup his position.

Ton Needles of Koss Corp., sees a "flurry of discounting" coming up. "However, after a while, prices will once more rise to a level necessary for effective profit margins."

Says Needles, "The upshot of fair-trade repeal will be an increase of marketing strategies, with the dealer trying to effectively address his marketing and merchandising programs to the needs of the consumer."

However, despite the assurances from manufacturers, most dealers are concerned about the after-effects of fair-trade repeal. The consensus is that there will be serious problems resulting in what one retailer calls a further deterioration of gross margins, and a devastating impact on those companies that are now only marginally profitable.

Others are fearful about the effect selective franchising could have on the industry, especially as some dealers may stand to lose the cash that had previously been fair-traded.

Sharaf stresses that the new breed of dealer that will emerge from the post fair-trade chaos will be very selective about the product he carries, and will have the facilities for service and installation, and above all will have the ability to effectively consummate a sale.

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RADCLIFFE JOE

Accessories moving

Continued from page 33

model was drawing a lot of attention. The Centennial next year promises new designs, including colonial roltop decks in wood construction for the home, with three models to \$399.95 list. Dame sees dealers changing their buying habits by adding more products to their line for a wider customer choice.

Fidelity Products changed its name to **Marsand Industries** because of a conflict with a similarly named company in California and improved the cases with better locks, riveting, nylon filament thread, velvet interiors, says Gary Ewing, national sales manager. All manufacturing, including materials, is out of the Los Angeles plant. "The consumer is willing to spend more for a more lasting product," Ewing said. The top of the line introduced at the CES, the 424-95 is a metal frame Model FCC-840 with heavily plated, massive locks and hinges, for 40 tapes.

CES 'Cautiously Bullish'

Continued from page 33

hooster units, and both General Electric and Superscope are sharing broad automatic control.

A blank tape interest was caused by new formulations from Fuji (its U.S. market entry), TDK and Maxell; the industry's first dealer rebates from Audio Magnetics and Columbia Magnetics; and the first 120-minute 8-tracks from Capitol Magnetics and Audio Magnetics.

Accessories are moving up in packaging, pricing and appeal to consumers. Radio Shack's interest was high in new carrying case and home storage lines, dealer display units including a new product from Futaba of U.K., and a host of new record/tape care products with at least two international deals, but by RNS Marketing for Metro-record and B&G International for the latter.

Hi-fi is moving into the professional market rapidly, as evidenced by the \$2,500 Sequerra Tuner being marketed for the broadcast market by Collins Radio. Panasonic's "Techni" penetration of the radio control market with its turntables and tape decks, and TEAC's growth in the semi-professional studio area with its new 2400 series.

Disc hardware interest is high, with GLI making the scene for the first time with its custom line, Discophone getting great attention from private stereo displays, and recognition of the booming market by such

The Echelon 1 line of carriers by Sanyo in fawn, brown and natural black added vinyl, offered a carousel for 8-track or cassette, an attach-e-tape 30-cassette carrier, and a choice of continental handle (wrapped with material) or modern handle, for \$24 or 48 cassette.

Fletone has gone into the manufacture of accessories and introduced the line at the show. Marketing manager Irving Glaser says the line, being nationally rep'd, tops at \$29.95 for a new home unit with walnut finish doors that roll out of sight. Carcass is 28 cassettes or 32 8-tracks.

The first of a range of new products to be introduced in the next four months for Christmas orders was the tape wheel by Devon Design Corp. now manufacturing in Los Angeles. President Clive Ruben said that the revolving wheel, holding 38 cassettes or 20 8-tracks, will be ready for mid-July delivery.

(Highlights of more displays, record/tape care products next week.)

firms as Crown, Dynaco, Infinity and others, with custom units of-fered.

A compact stereo is also showing, in a deepening battle with low end components, and the Morse-Capitol merger in the works at press time, just one indication of the situation.

Personal side of the CES saw highest news at Bill Kent, head of the CES Audio Division, who left key post at JVC to join NAK. He will be shared by Bob Walker and Harry Elias in marketing and sales.

Retailers were huzzing about the announced takeover of the six Franklin Music stores in Philadelphia by the Sam Goody chain.

But former chain president Al Franklin, now head of ABC's World of Music retail store operation, was reported ready to fight the move in court.

For the former "toot" exhibitor at CES—the audio manufacturer in low, mid and hi-fi, this show was not the best of times, the worst of times," but they were definitely of widely varied opinions as to their relative success and the coming economy.

The question marks of the end of a decade, point new federal warranty regulations, the new concept of "limited distribution" and even keener competition in all lines and products were left unanswered as they departed the Windy City.

4th SAC Debby Awards Cite 27

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between Hank Hong, Honkers, Berkeley, Calif., and John W. Garbin, San Francisco.

Manufacturer representative awards were made to: Eastern Division, Nathan Rahimi, John B. Anthony Co.; Western division, Jack K. Giddens, G.D.S. Markets; Southwestern division, Ben Vander Kerkle, El Rep Sales; Central division, Thomas L. Petchell, Riley Petchell; Midwest division, George Aronson, Sony Corp.

Winner of special achievement award is Jerry Kalot, Jensen Sound Labs.

Winners of Special Debbies Awards are: Teresa Rogers, Hi-Fidelity Music Show, Inc.; George A. Murphy, executive secretary, In-

stitute of High Fidelity; Benjamin B. Bauer, CBS, for inventing the SQ music system; Tadao Yamami, for tireless efforts in successfully promoting 4-channel broadcasting; Ryoosko Ito and Susumu Takasaka, for developing the QS matrix; Leonard Feldman, Len Feldman Labs, for education and standards; George Aratani, Kenwood, for first introducing quality Japanese components and setting high standards for the industry.

Other winners of special Debby's were: Bernie Mitchell, Pioneer, Audio Man of The Year; Atlantic Sound, Audio Retailer of The Year; and a special Debby to John Koss, Koss Corp., for creating and maintaining leadership and high standards in stereo headphones and 4-channel systems.

Autosound Likes CB/Tape Combo

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to all who haven't seen it, and initial three months of national sales should be the story.

Superscope will be looking at the same prospect shortly with its Mametz Japan people, based on excellent reception to the first three Sony cassette players introduced at CES, for which distribution phase-out is December 1977.

JLL, which has promoted the headset CB/CB-8-track since its debut at last fall's AAPA, will have a companion cassette unit soon at about \$20 over the current model.

Far Eastern Research Lab (Xtal), which carried the ball with the industry's first CB/cassette player, also bowed at last fall's AAPA, and a converter unit showed several other CB/CB-8-track players away from the show at its LaSalle Hotel store. Pricing and shipping plans were in definite, but president Reggie Williams is definitely bullish on the future of the CB market.

Automatic Radio showed its first CB/8-track 3-way (AM/FM/MPX) unit at \$399.95 and Bob Pasquale noted solid interest. The X10 again has a step-up from its 8-track unit at \$49.95. Also popular was in-dash 3-way 8-track unit at \$59.95 with head alignment adjustment from the front.

IDI (International Dynamic Inc.) showed its new Seaburg line manufactured by Mitsubishi Electric that will carry IDI on the nose piece. Says Frank J. Snyder, noted solid interest for 8-track at \$59.95 to auto reverse cassette at \$119.95. Ready for AAPA will be three 3-way units, 8-track at \$119.95 and cassette at \$299.95. It will be a tightly controlled distribution pattern, both direct and two-step.

Motorsola cited great response to its new line of six 8-track "Sound Machines" in attractive in-stereo display, and Frank Marino reported that a companion cassette model will be introduced by year end. Motorsola is also supplying the first 4-track 8-track as standard equipment on the 1976 Continental Mark IV.

Learn Jet Stereo, encoined at the Lake Shore Club, marked the 10th anniversary of its invention of the track player with the largest line of autostand in its history, and Fred Seger reported the micro-mini 8-track as a real find for dealers. He said price and profit points for dealers were excellent, and the "theft-proof" tag for the entire line a definite marketing asset.

Some facts, which will have its first CB/tape combo ready for AAPA, had great response to three AM converter units: FM/cassette weatherband at \$79.95, FM/TV at \$99.95, weatherband at \$89.95, and CB 23-channel at \$69.95. Its "Sound Explorer" power booster is very competitive at \$29.95, and coaxial speakers are now a major line.

Kraco president Larry Kraines also was proud of his new 50-watt power booster unit. Firm is continuing to emphasize under-dash while increasing its in-dash program with mass merchandisers. A new Sound Center display, demo tapes for salesmen/installers/consumers, 22 new speakers and a complete accessory line also were greeted with

Blank Tape Zooming

Continued from page 33

added, particularly the 76-minute cassette at 76 cents. It apparently will carry through next year, as several catalog companies report strong interest, he said. Suggested retail for the 120-minute Tracs 8-track is \$2.99, with good interest, and the 4-pack promo with a 10 percent better dealer margin for both 45 and 90-minute 8-tracks also went over well.

Capitol Magnetics went one better on its 120-minute 8-track, offering a half-price 2-pack deal to dealers along with a \$2 per case factory rebate (12 2-packs). "The consumer gets the rebate with the 19 offer and the dealer gets a case rebate," Jack Ricci notes. Admitting some problems this past year, he is most bullish with the recent restructuring that split consumer and professional lines, with Oscar Anslanian joining Columbia to handle the former, and Larry Hockemeyer from Data Packaging to handle the latter marketing effort. Also aiding effort will be new marketing manager Bill Bollinger, ex-Motorsola.

Columbia Magnetics' Gary Schwartz called it "an incredible show," with high quality buyers. The \$2 rebate offer to dealers on each of 48 3-packs did best, as expected, and the coloration index demonstration was reported most effective. Columbia will be holding prices firm as long as possible, he said, but he feels pricing is incidental to the packaging and merchandising of the line, with high dealer profit margins.

New BASF marketing manager Jerry Hubeny, from Ino Food in Wisconsin, reported a great kickoff for the industry's first military market Bicentennial promo for both the Sound Loop 8-track and LNS cassette in 90-minute lengths. Attractive red/white/blue sleeve is used for half-price.

Approval by dealers, he said. He anticipates a CB/tape combo from Kraco, but a quality engineered unit consistent with the firm's reputation.

Electronics president Jack Doyle reported autostand sales projections "on target," with a new under-dash FM stereo/cassette unit at \$119.95 among hottest items. Firm's first car radio give it added in-dash market penetration, and while looking at CB/tape combos, he's inclined to keep them separate cables.

(Highlights of Sanyo, Tenna, Metro Sound, Boman, Clarion, Sanyo Seti next week.)

STEPHEN TRAIMAN

price 2-pack offer available to all U.S./European PX buying offices. BASF also is offering a limited special on some open reel product from June 3-15.

Memorex marketing director Ted Cutler reported excellent response for the firm's major push into accessories with an attractive counter-top display for cased products. New accessories are an 8-track head/cassette cleaner, cassette cleaning pro head demagnetizer, record care kit and record cleaner. Firm is definitely looking at longer 8-tracks and a quad blank, but has no definite plans for 120-minute Memorex 8-tracks offering a half-price C-60 sale and its first 3-for-2 introduced color in July/August.

Cetron introduced promo going to three basic lines, orange C-60, blue C-90 and green C-120, with Hal Wilde reporting the HD mid line business strongest. Firm's 8-track line is showing strong interest, 100 minutes to 45/65/90-minute units equivalent to HD cassette lengths, and he reports demand for C-90 three to one over C-45.

At JMA, Bill Weismann confirmed plans to introduce a new gamma ferric oxide cassette in September "a notch below the Classic" price structure, due in part to the extreme recommendation of the high end market. He's not taken on the 120-minute 8-track as a hi-fi vehicle, but anticipates the firm will have its expected quad 8-track blank this year. Price on the Classic 1,800-foot reel was recently dropped, and a big May/June chrome product promotion to dealers was a big success, he said.

As a new merchandising manager, Shad Helmstetter was kept busy in firm's Hilton suite explaining new total promotion to dealers. Included are Recording Tape Series, TV/radio spots being tested this fall, trade/newspaper/magazine advertising, sales promo planning calendar for dealers, and permanent display racks. Ampex will also launch an AMPA promo on half-price deals for C-60s in 370 mid-line series and 364 high end product, and a buy 2/1 free plus 6-cent off on 45/65/90 C-90s in September. "It's all part of a new, highly aggressive approach," he said.

Royal Sound, formerly OEM, is new to the budget blank market. President Merlyan Devan broke price barrier on C-90 blanks by offering distributor cost of under \$1 for a C-60, in a line that includes a super high density, high energy tape lengths. Open reel is available in three thicknesses and a variety of lengths.

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At WRMA, Kids Bused, Ratings Up

By JEAN WILLIAMS

LOS ANGELES—Busing of students to institute racially mixed schools in Montgomery, Ala., has been the major force in boosting the ratings of WRMA there, says program and music director Bob Kitzmiller.

During the morning bus, lunch, and the trip home, the students who are familiar with the station tend to introduce their classmates to it on transistor radios, says Kitzmiller.

The new listener then introduces his family to the station during the evening hours, he believes.

WRMA is a contemporary rock station playing artists from Alice Cooper to Earth, Wind & Fire to Jessie Colter, explains Kitzmiller.

"When I joined the station two years ago, it had a solid r&b format. I realized that in order for it to be successful we had to switch to a more contemporary sound because of the area which we are serving."

"We have a generous cross section



Kan Grant photo
Kool explains his group during a radio interview.

of listeners. We took a survey last year and found that our audience is 40 percent black to 60 percent white," says Kitzmiller.

"I might add," he continues, "that the population of Montgomery is 40 percent black."

"We have initiated a 24-hour request line which enables us to stay in close contact with our audience."

"A programmer makes a mistake when he programs what he likes, totally ignoring his audience as opposed to surveying his market, then deciding on the proper method of programming."

"I feel that individual radio is on its way out. Music is crossing over so quickly, the individual stations in the South are going to go under if they do not change."

"In the South," he adds, "super rock and roll is coming back."

He describes individual radio as the ones which deal strictly in r&b, contemporary progressive rock or chicken rock.

"WRMA has recently undergone personality changes. The new staff consists of Rock and Roll B.K., 6 a.m.-10 a.m.; Joe Cooke, formerly of WDIG, Dothan, Ala., 10 a.m.-2 p.m.; Al Scott comes from WVOV, Huntsville, Ala., taking over the 2 a.m.-6 p.m. slot; Bob Roberts 6 p.m.-10 p.m.; and Nathan Jones 2 a.m.-6 a.m. with gospel being aired during Jones' show."

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This Week	Last Week	Weeks on Chart	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															
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HIRES OTHERS' REJECTS

Wilson on a Study in Promo Smarts

By JEAN WILLIAMS

LOS ANGELES—Promotion is the most insecure of any job in the record industry," says Hosea "T" Wilson, vice president and r&b director of 20th Century Records.

"Many promotion heads will fire a man when he cannot solve a problem in the area that he is working. But a good promotion director does not fire a man in the field; he shows him how to solve the problems."

"In that way, he is building professionals, and eliminating a lot of the insecurities that exist in this area," continues Wilson.

"When a man feels that his job is reasonably secure, he will work like hell for you," he adds, and relates his

method of securing proficiency in a promotional staff.

"Your credibility is all that you have to go on in the record industry, plus the contacts that you make."

He started building his roster of contacts with radio stations while promoting concerts.

"At that time," says Wilson, "most of the promoters in the country were disk jockeys. Because I was also promoting shows, I was able to make my necessary contacts."

"I give my promotion staff the right contacts, but they must carry the ball once I throw it to them."

"I cannot afford to get bung up on my title and send someone out who

is not as experienced as I am to train my staff."

"I personally go on the road with them, and will not hire anyone expecting him to know exactly how I want a record worked."

"I teach them the ropes myself, then if they goof, they are fired."

"My entire staff are rejects from other record companies. The labels didn't know what to do with them, so



Hosea Wilson: He shows his staff how to solve their problems.

I hired and trained them. I now feel they are qualified to go anywhere and work."

He has Vernon Thomas working the East Coast; Norman Thrasher, South; Stephanie McCoy, Midwest; Maurice Warfield, West Coast; and Jimmy Brooks, Midwest.

"I keep my staff small because I have good people who are capable of working large areas. The advantage of having a small staff is that you get to know the individual well, including his shortcomings. I then work on them," says Wilson.

"There is a low element of turnover at 20th, he adds. In the past two years, "we have lost two persons which is a small number when compared to the turnover of other record companies," he continues.

"Since the promotion people are the lowest on the totem pole, I insist on trying to make them totally independent in their fields. I teach them marketing, sales and special projects in addition to promotion."

"In that way, if something happens to one field person," says Wilson, "another representative can step right in, and business goes on as usual, without panic."

"Every Friday, I have conference calls with the field representatives, relating what they did during the past week, and suggestions are made at that time."

"Maybe some tactic that is used in the South should be switched to the Midwest. Anyway," he continues, "we exchange ideas, which is the basis for the longevity of the company. And it works," he adds.

Bobby Solomon Dies

LOS ANGELES—A long illness was fatal May 30 to Robert "Bobby" Solomon, 32, a member of the Young Hearts act on 20th Century Records.

Solomon, a Young Heart since 1970, is survived by his widow, Mary; three children; his parents; 10 sisters and five brothers.

Judge Davis

LOS ANGELES—Clive Davis, president of Arista Records, has been added to the jury of the 1975 American Song Festival.

Soul LPs

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Week	This Week	Last Week	Peak	Weeks on Chart	Artist	Album	Label	Chart	Week	This Week	Last Week	Peak	Weeks on Chart	Artist	Album	Label	Chart
1	1	7			ATTA	Pratt & Roberts' reggae pop	Atlantic	32	33	8				POLAR	Jackie Wilson, CT 6056	51	
2	3	24			SON GOODIES	Empty Lines, Columbia KC 3134	45	2						THE BEST OF BILL WITHERS	James 8537		
10	6				ROLLING DOWN A MOUNTAINOUS	Blue Impassioned, RCA 911 064	45	2						OWN-O-MITE	Johnny "3F" Miller, Budden B01 9653		
8	13				THAT'S THE WAY OF THE WORLD	Earth, Wind & Fire, Columbia PC 3236	43	6						THE TRAMPS	Golden Years KC 31663 (Spec/ Columbia)		
5	6	28			EXPLODES YOUR MIND	Of Course, Inc. 501, 20th Century 7	46	5						THE BREAKER BROTHERS	Arts A-4837		
6	4	13			MISTER MAGIC	Green Waxington Jr., Kudu KC 70 21 (Motown)	37	38						STEPPING INTO TOMORROW	Douglas Boyd, Blue Note B-13880		
7	7	7			A QUIET STORM	Smiley Smiley, Tama 10 337 51 (Motown)	49	2						ADVENTURES IN PARADISE	Marva Napier, Tarc PC 21454		
14	19				A SONG FOR YOU	Temporaries, Motown KC 9651	49	2						NIGHT LIGHTS HARMONY	Four Tops, ABC 882		
15	13				CAUGHT IN THE ACT	Commodores, Motown MS 629 51	40	37						INSIDE OUT	Barclay, Swan KC 7016 (Gramercy)		
10	2	9			JUST ANOTHER WAY TO SAY I LOVE YOU	Very Heavy, 20th Century 7 466	41	44						ENERGY OF LOVE	Initiates, TSP KC 31445 (CBS)		
11	16				TO BE TRUE	Norval Morris & The Blueprints, Philadelphia International KC 31446 (Columbia)	42	40						LOVE TRIP	Tammi Jones, Arista A-640		
12	12	15			MY WAY	Maggi Hanes, Atlantic KC 32119	43	48						TWO	Bob Jones, CT 1057 51 (Motown)		
17	6				IN THE POCKET	Stanley Turrentine, Fantasy 7 9478	49	2						MOVING VIOLATION	Jackson 3, Motown MS 629 51		
18	14				AL GREEN'S GREATEST HITS	ABC 882 37 (London)	45	51						TOM CAT	Sam Cooke & The L.A. Express 60 (Mercury)		
17	18				DISCO BABY	Van McCoy & The Soul City Symphony, ABC 8906 98	46	18						HUTSON	Larry Hamrick, Capitol KC 3002 (Warner Bros.)		
25	25				NEW AND IMPROVED SOUNDS	Arista, Motown KC 31 18	47	50						STRONGHOLD	Barrett Strong, Capitol ST 1134		
17	9	24			HUFFED	John Farnham, Chrysalis, ABC 882 37	48	53						KOOKOO	Kalam, Columbia PC 3242		
18	19	7			SOLID	Marshall, United Artists A-14589	49	25						I DON'T KNOW WHAT THE WORLD IS COMING TO	Sally Harwood, United Artists A-1453		
19	13	7			SUPERSTARIAL	Ben F. Joy, Atlantic ST 8832	50	54						CRY TO ME	Loretta Lynn, ABC (ABC)		
20	21	5			DISCO TALK THE SEA-OF-LETTERS	Cher, CBS 365	51	42						MOON SHADOW	Louella Marlowe, Burt 2618		
21	22				THE DRAMATIC JACKPOT	Joe Bonks & The Dramatics, ABC 882 37	52	26						FIRE	Blue Poppet, Mercury SM 1413 (Polygram)		
22	24	18			HIGH BRIDS	La Brie, ABC 882 37 (Columbia)	53	55						MARGE	Wang, Atlantic KC 31216		
23	16	28			FLYING START	Blackbyrd, Fantasy 7 9472	54	57						OUTST YOURSELF	Funk, Fantasy 7 9473		
25	27	3			SEX MACHINE TOY	James Brown, Polygram PC 042	55	28						ALVIN STONE	BARRY BRNO		
26	26				FOR YOU	Lulu, Atlantic, Tama 10 335 (Motown)	56	29						FEEL A SONG	Clayton Kershaw & The Pops, Fantasy 7 9474		
27	31	7			CHOCOLATE CITY	Producers, Canadiana NR 704	56	29						ANGEL'S SURREY	The Originals, Motown MS 629 51		
34	3				PHOREN SHOW	Smith, Seattle ST 220 (MCA)	57							MUSIC TO MAKE LOVE BY	Solomon Back, Chess CH 8062 (Chess/Intone)		
29	32	4			EXPANSIONS	Lower Linn, Seattle & The Canteen, Flying Dutchman B01 004	59	2						WOMAN OF THE WORLD	Sylvia Smith, ABC 882 37		
30	36				THE WILD ORIGINAL CAST RECORDING	NYC 18337	59	60						NATIVE CONCEPT	Wayne Shorter, Columbia PC 32418		
31	23	12			OSCOOTIC	Norval Morris, Atlantic KC 31570	60										

WRMA Ratings Accelerate

Continued from page 36

Kittler is seeking a 10 p.m.-2 a.m. deejay.

The DeLente recording artists Robert Bell and his friends and family, who are known to the industry as Kool and the Gang, have formed Threshold Management Co. under its parent company, Kool And The Gang Enterprises.

Tomorrow's Edition, The Key Gang and Something Sweet have signed with Threshold and will record on the group. Kool And The Gang, a publishing company, and Key Gang productions are other entities held by the group.

Kool and the Gang's newest album on DeLente is to be released in late September. The "Boogie" Gang Records will also release product on each of its artists during the same period.

Kool has a scheduled tour beginning June 13, on the West Coast, extending to Honolulu, June 19, and onto a two-week engagement in Japan starting June 25.

Keith Willis, formerly of WDAO, Dayton, joins the staff of WBOK, New Orleans, in the 7 p.m.-12 a.m. slot. The new line-up at WBOK is Jim Wonder, program director 6 a.m.-10 a.m., followed by Ron Kelly 10 a.m.-12 p.m., Larry Lavan, formerly of WLOK, Memphis, takes over 3 p.m.-7 p.m., followed by Willis 7 p.m.-12 a.m. and Jimmy Jay 12 a.m.-6 a.m.

Recording artist Edwin Starr who recently signed with Granite Records has a new single "Pain" which he wrote and produced.

Starr is in the process of expanding the r&b department of Granite (known in the industry as a country label) by bringing in new artists who have been working the "chitlin' circuit," says Starr.

"The performers who work the so-called 'chitlin' circuit' work year-round, whereas many recording artists find it difficult to get steady work," Starr says.

"The reason these artists are in such demand," he continues, "is that they are fantastic performers and work a month advertising for him. And he says, 'the reason for signing with Granite is that I would rather be a big cop in a small wheel than a small cop in a big wheel.'"

"I will write/produce and arrange

for other artists. I also have special rules for my musicians."

"I don't want them to read music when they are playing for me or the artists that work with me. My music must be funky, and you can't write funk on a chart. They must be able to play by ear," he explains.

Forgive the type error. WRBD in Ft. Lauderdale runs its commercials in two block (not block) segments each hour. ... Black jazz recording artist Keller Patterson has just signed to co-star in the television pilot, "The Streets Of San Francisco." ... June 16, WGIV, Charlotte, N.C., becomes an affiliate of the National Black Network.

BASF pianist George Duke who formerly played jazz with Cannonball Adderley, and rock with Frank Zappa has found solo success with a new album, "The Aura Will Prevail."

Duke wrote the major portion of the album which is sprinkled with Latin rock, jazz and rock. He is presently trying to shed the "jazz artist." "It is too limiting, and I want to play all music," he says.

BASF is organizing a U.S. tour for him. "I have for the most part worked jazz rooms. Now I am interested in doing concerts as opposed to jazz clubs. The kind of clubs that I want to work are those that also employ rock, pop and r&b acts," he states.

"If I work these clubs, I will not be categorized as a jazz musician," he adds.

Earl Horwitz of BASF says, "Duke, in his two years with the label, (which is known as a catalog label) has brought it to the forefront in the contemporary jazz market."

Gemini Artists has set Dionne Warwick for a six-city tour of the United Kingdom beginning June 8. The singer will play Oxford, Manchester, Liverpool, Newcastle, Leicester and Coventry, followed by a one-week engagement at the Cunaard Hotel. The tour is coordinated by Gemini Artists.

President Danny O'Donovan... Aretha Franklin will make his first appearance in San Diego in nearly a decade at the first annual Southern California... Kool Jazz Festival, to be held July 25-26, at San Diego Stadium.

... Rocky Road recording artist, Al Wilson, has been set for a series of club and concert engagements in the South during June, including a benefit for WDRQ radio and club dates at the Aztec lounge in Charlotte, N.C.

Remember... we're in communications, so let's communicate.

"A couple of months ago, I had the rare pleasure of meeting and producing one of the greatest singers and songwriters I ever met in my life. It's about the third time I've ever been totally wiped out by an artist. After the session, the musicians stayed around for about an hour to listen to it. That happens very seldom in Nashville."

—Billy Sherrill

Country Acts Losing Longevity

• Continued from page 1

board's Hot Country Singles this week shows mostly new names on the list at the top of the charts, with few veterans there.

Many of those found now were doing well in pop or rock in the past, but in the top 20 of the country field, only the names of Sonny James, Conway Twitty, Tommy Overstreet and Billy Walker remained.

The list includes Linda Ronstadt, now No. 1; Mickey Gilley, who five years ago was singing on his own Astor label, and was not charted; Ray Stevens (considered a pop artist); Don Williams (then a member of the Pozo Seco Singers); T.G. Shepard, who was a record promotion man; Tanya Tucker, who had not yet been discovered; John Denver, who hadn't made the breakthrough; Narvel Felts, who was a rock singer; Brenda Lee, then concentrating solely on pop; Eddie Rabbit, not yet an artist; Margie Smith, unheard of at the time; David Willis, not yet heard from; Roy Head, another rock singer in the past. Just dropped from the top 20 were Ronnie Milsap, who was singing rock, and Cal Smith, who then was a sideman.

The list is a long one in the group of 100 below the top 20. Others currently charted, who were not really known to country audiences five years ago, include Stoney Edwards, C.W. McCall, the Bill Black Combo, Price Mitchell, Eddie Raven, Jarvis Ross, Barbi Benton, Billy Larkin, Crystal Gayle, Frenchie Burke, Lilly Thundershook, Chip Taylor, Connie Case, Hoyt Axton, Steve Duna, Gene Watson, Kathy Barnes, Donna Fargo, Emmylou Harris, Dorsey Burnett, Mary Kay James, Melody Allen, Kenny O'Dell, La Costa, Nancy Sellers, Tex Allen Jr., Nancy Wayne, Dotsey, Jimmy Eldridge, Fargo Tanner, Olivia Newton-John, Ronnie Dove, Jerry "Mac" Lane and Connie Eaton.

On the comparable date five years ago, the top 20 country artists were Conway Twitty, Sonny James, Johnny Cash, Tammy Wynette, David Houston, George Hamilton IV, Jerry Lee Lewis, Mel Tillis, Merle Haggard, Roy Drusky, Waylon Jennings, Arlene Harden, Charley Pride, Buck Owens, Ferlin Husky, George Morgan, John Wesley Ryles, Connie Smith, Bobby Lord and Johnny and Jonie Mosby.

Escoheag Offering Bluegrass & Folk

ESCOHEAG, R.I.—The third annual New England Bluegrass Folk Music Festival will be held at Stepping Stone Ranch here next Friday, Saturday and Sunday.

Sponsored by the New England Folk Arts Society, the festival will bring in such artists and groups as the Nitty Gritty Dirt Band, John Hartford, Doug Kershaw, the Dillards, the Osborne Bros., Vassar Clements, Red Allen and the Allen Bros., the Lilly Bros. & Tex Logan, J.D. Crowe & the New South, Wilma Lee & Stoney Cooper, the Breakfast Special, Country Cookin', Joe Val and the New England Boys, Appalachian Grass, Jim Rooney & Bill Keith, Bottle Hill, Buffalo Gals, Tom Winston, Last Fair Deal and others.

Tickets are being handled through Ticketron.

The Folk Arts Society currently is trying to revive interest in folk, blues, bluegrass and dances at the First Escoheag-Newport Folk Festival Revival, set for July 24-27.

Following this group on the chart were such artists as Bill Anderson, who normally is in the top 10 today; Dave Dudley, Slim Whitman, Wanda Jackson, Henson Carrell, Dick Curless, Johnny Bush, Warner Mack, Ned Miller, Kenny Vernon, Bill Wilbourne & Kathy Morrison, Wynne Stewart, Bobby Lewis, Claudia King, Red Sovine, Ray Pennington, Clay Hart, Anthony Armstrong Jones, Skeeter Davis, Gordon Terry, Patti Page, the Hagers, Jerry Smith, Van Trevor, Leroy Van Dyke, Eddy Arnold and Lamar Morris.

Today, some of these artists no longer record, others have gone to small, independent labels, some have gone to other major labels, and some have faded into obscurity—a fate once unfamiliar to country artists although common in the rock field.

The turnover can be attributed to a number of things, including the fact that so many former rock jocks are now working at stations with "country" formats. It also has been brought about despite the tight playlist which has permeated the country field after years of resistance.

'Jamboree USA' Veterans Gather Again In Wheeling

WHEELING, W. Va.—More than 60 oldtimers returned to the stage at the Capitol Theater here for the fourth "Jamboree USA" homecoming reunion.

All of the entertainers appearing on the show had earlier ties with "Jamboree USA," many going back to 1933 when the show was first aired.

Doc Williams and Crazy Elmer enced the show, introducing veterans such as the Osborne Brothers,

Wilma Lee and Stoney Cooper, Jean Shepard, Elmer Crowe, Bill Jones and others.

The program was broadcast over WVA, as it has been since the show's inception. Elmer Crowe and Bill Jones received the first George W. Smith-Howard Foundation Founders Award, while Wilma Lee and Stoney Cooper and the late Hawkshaw Hawkins were cited for their contributions to country music and the growth and development of the "Jamboree."

Stars, Friends Turn Out To Aid Orchid Lounge Lady

NASHVILLE—Tootie Bess, operator of a beer joint here known as the Orchid Lounge, was the recipient of a musical benefit here last week by artists she had befriended over the years.

Mrs. Bess, 61, is critically ill, and

the gathering was held to raise money for her medical expenses. Among those on hand were Waylon Jennings, George Jones, Faron Young, Doug Kershaw, Doyle and Teddy Wilburn, Clyde Moody, Del Gray, Don Wayne and Johnny Campbell. Many artists who could not appear telephoned to pledge donations to help pay her current expenses.

Mrs. Hattie Louise "Tootie" Bess would help any unknown entertainer, giving him or her enough money with which to eat. Her "lounge" contains thousands of autographs of artists over the years. Network television programs have originated from her place, and at least two movies have used it as a location. A couple of songs also have been written about the spot, which adjoined the old Opry House.

Hartford Will Play Riverboat

CINCINNATI — Singer-composer John Hartford will undertake something new Aug. 17-22 when he entertains aboard the famed old riverboat Delta Queen from St. Louis to here.

Hartford will be joined by other bluegrass performers for twice daily performances along the historic route. There also will be dixieland music.

The Delta Queen is America's only overnight passenger steamboat. It had to battle for its existence a few years ago because the government had declared its old wooden superstructure unsafe. However, the vessel was greatly modified, and the Delta Queen was allowed to continue.

The trip for Hartford, who grew up on the Mississippi River, was handled by Stone County Inc. out of Denver.

2 'GOO' Musicians Dead In Nashville

NASHVILLE—Deaths came to two veteran "Grand Old Opry" entertainers last week.

Fiddler Robert Ed Hyde succumbed to leukemia. Also dying was Edward Slaty Walton, one of the original Possum Hunters.

"Opry" performer George Morgan's life probably was saved when paramedics revived him when he became unconscious while working on the roof of his home. Morgan was back at work a few days later.

'Pop Goes Country' Set for 52 Weeks

NASHVILLE—The highly successful syndicated show "Pop Goes Country," has been renewed for another 52 weeks, with 90 top stations already carrying the program and another 30 targeted.

The syndication is taped at Opryland here, with upcoming guests including Anne Murray, Donna Fargo, Sonny James, Loretta Lynn, Marty Robbins, Charley Pride, Ray Stevens and Chet Atkins.

Reg Dunlap is the producer and Bill Turner the director.

The show is oriented by Show Biz, Inc., and a 30-minute color presentation. It has just been cleared for KTLA, Los Angeles. Ratings this year in prime time were exceptionally high. The November 1974 S.P.A. listed the show as number two ranked of all major syndications in its ability to deliver women 18-to-49 per 100 homes. Ralph Emery is co-ordinator of contemporary country music show.



Billboard

Billboard SPECIAL SURVEY for Week Ending 6/14/75

Hot Country Singles

Nashville Scene

By COLLEEN CLARK

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This Week			Last Week			Weeks on Chart			This Week			Last Week			Weeks on Chart			This Week			Last Week			Weeks on Chart		
TITLE-Artist (Artist, Label & Number (Chart, Label) (Publisher, Location))									TITLE-Artist (Artist, Label & Number (Chart, Label) (Publisher, Location))									TITLE-Artist (Artist, Label & Number (Chart, Label) (Publisher, Location))								
1	2	9	★	4	10	★	11	★	47	5	10	★	81	4	10	★	82	1	2	9	★	83	1	2	9	
WHEN WILL I BE LOVED—Linda Ronstadt (F. Tenny, Capitol 4024 (Acad. Rec.))									WHAT TIME OF DAY—Tina Turner (MCA, 2000 (Acad. Rec.))									GHOST STORY—Suzanne Vega (A. & M., 2000 (Acad. Rec.))								
★									★									★								
YOU'RE MY BEST FRIEND—Don Williams (A. & M., 2000 (Acad. Rec.))									THESE DAYS (J. & S. 10000 (Selenia))									MAY YOU REST IN PEACE—Bonny B. (A. & M., 2000 (Acad. Rec.))								
★									★									★								
TITIN' TO BEAT THE MORNING HOURS—L. Sheppard (A. & M., 2000 (Acad. Rec.))									BURNING—Randy Travis (A. & M., 2000 (Acad. Rec.))									I DON'T LOVE HER ANYMORE—L. Sheppard (A. & M., 2000 (Acad. Rec.))								
★									★									★								
MISTY—Ray Stevens (A. & M., 2000 (Acad. Rec.))									COUNTRY D.J.—Barry Manilow (A. & M., 2000 (Acad. Rec.))									SHE'S ALREADY GONE—M. Manly (A. & M., 2000 (Acad. Rec.))								
★									★									★								
LIZIE & THE RAHMAN—Jenny Taylor (A. & M., 2000 (Acad. Rec.))									IT'S ALL OVER NOW—Charles B. (A. & M., 2000 (Acad. Rec.))									WOMAN IN THE BACK OF MY MIND—M. Manly (A. & M., 2000 (Acad. Rec.))								
★									★									★								
RECONSIDER ME—Barry Gold (A. & M., 2000 (Acad. Rec.))									EARLY MORNING—Chaplin (A. & M., 2000 (Acad. Rec.))									BURNING THING—M. Manly (A. & M., 2000 (Acad. Rec.))								
★									★									★								
LITTLE BIRD OF GOLD—Sonny Davis (A. & M., 2000 (Acad. Rec.))									EVERYTIME YOU TOUCH ME (G. & S. 10000 (Selenia))									ROCKSTONE COME—Don Campbell (A. & M., 2000 (Acad. Rec.))								
★									★									★								
WINDOW UP ABOVE—Hickey Gilly (A. & M., 2000 (Acad. Rec.))									TOO LATE TO WORRY, TOO BLUE TO CRY—Barry Manilow (A. & M., 2000 (Acad. Rec.))									DEAR WOMAN—Joan Jett (A. & M., 2000 (Acad. Rec.))								
★									★									★								
I HUNT MY BIRD—Charley Price (A. & M., 2000 (Acad. Rec.))									DEAL—T. T. (A. & M., 2000 (Acad. Rec.))									IT TAKES FAITH—Harry Belafonte (A. & M., 2000 (Acad. Rec.))								
★									★									★								
MY SAYS—Brenda Lee (A. & M., 2000 (Acad. Rec.))									GOO'S GONE GETCHA (For Thelma—George Jones & Sonny Davis (A. & M., 2000 (Acad. Rec.))									ROLLIN' IN YOUR SWEET (A. & M., 2000 (Acad. Rec.))								
★									★									★								
THERE I SAID IT—Way Smith (A. & M., 2000 (Acad. Rec.))									HONEY ON HIS HANDS—James Priddy (A. & M., 2000 (Acad. Rec.))									I LOVE A ROOBY—Roger Miller (A. & M., 2000 (Acad. Rec.))								
★									★									★								
WORD GAMES—Bobby Baker (A. & M., 2000 (Acad. Rec.))									MR. NIGHT AND MRS. WROG—M. T. & B. (A. & M., 2000 (Acad. Rec.))									LOVE YOU LIKE A COUNTRY BOY—Don Williams (A. & M., 2000 (Acad. Rec.))								
★									★									★								
FORGIVE & FORGET—Linda Ronstadt (A. & M., 2000 (Acad. Rec.))									FROM BARBONS TO REDNECKS—Don Williams (A. & M., 2000 (Acad. Rec.))									I'LL BE YOUR STEPPIN' STONE—Don Williams (A. & M., 2000 (Acad. Rec.))								
★									★									★								
THANK GOD I'M A COUNTRY BOY—Don Williams (A. & M., 2000 (Acad. Rec.))									UNCHAINED BELOVED—Joan Jett (A. & M., 2000 (Acad. Rec.))									SPRING—Tanya Tucker (A. & M., 2000 (Acad. Rec.))								
★									★									★								
TOUCH THE HORN—Conny Taylor (A. & M., 2000 (Acad. Rec.))									LOVE IN THE HOT AFTERNOON—L. Sheppard (A. & M., 2000 (Acad. Rec.))									LYING IN MY ARMS—B. B. King (A. & M., 2000 (Acad. Rec.))								
★									★									★								
SHE TALKED A LOT ABOUT TEXAS—Don Williams (A. & M., 2000 (Acad. Rec.))									STEALIN'—Don Williams (A. & M., 2000 (Acad. Rec.))									PUTTING IN OVERTIME AT HOME—B. B. King (A. & M., 2000 (Acad. Rec.))								
★									★									★								
DREAMING MY DREAMS WITH YOU—Mickey Jones (A. & M., 2000 (Acad. Rec.))									I WANT TO HOLD YOU—Sonny Davis (A. & M., 2000 (Acad. Rec.))									A STRANGER IN MY PLACE—Don Williams (A. & M., 2000 (Acad. Rec.))								
★									★									★								
THAT'S WHAT MY WOMAN BEGINS—Tanya Tucker (A. & M., 2000 (Acad. Rec.))									I'M NOT LISA—Joan Jett (A. & M., 2000 (Acad. Rec.))									ONE TWO THREE (Never Gonna Fall In Love) Again—Don Williams (A. & M., 2000 (Acad. Rec.))								
★									★									★								
THE MOST WANTED WOMAN IN TOWN—L. Sheppard (A. & M., 2000 (Acad. Rec.))									FARTHEST THING FROM MY MIND—Ray Stevens (A. & M., 2000 (Acad. Rec.))									YOU GOT A LOTTA MESSIN' YOU TO DO—Jenny Taylor (A. & M., 2000 (Acad. Rec.))								
★									★									★								
MY MIND—Sonny Davis (A. & M., 2000 (Acad. Rec.))									YOU KNOW JUST WHAT I'M DOIN'—L. Sheppard (A. & M., 2000 (Acad. Rec.))									DONT DROP IT—Tanya Tucker (A. & M., 2000 (Acad. Rec.))								
★									★									★								
FREMALL ROLLED A SEVEN—Sonny Davis (A. & M., 2000 (Acad. Rec.))									COLORADO—Randy Travis (A. & M., 2000 (Acad. Rec.))									ANOTHER SATURDAY—Sonny Davis (A. & M., 2000 (Acad. Rec.))								
★									★									★								
CLASSIFIED—L. Sheppard (A. & M., 2000 (Acad. Rec.))									THE SEEKER—L. Sheppard (A. & M., 2000 (Acad. Rec.))									RED ROSES—Sonny Davis (A. & M., 2000 (Acad. Rec.))								
★									★									★								
FREMALL COMES, FREMALL GOES—Sonny Davis (A. & M., 2000 (Acad. Rec.))									LION IN THE WINTER—L. Sheppard (A. & M., 2000 (Acad. Rec.))									BROS BRACKLES—Sonny Davis (A. & M., 2000 (Acad. Rec.))								
★									★									★								
(There She Goes) I WISH HER WELL—L. Sheppard (A. & M., 2000 (Acad. Rec.))									HELLO LITTLE BLUEBIRD—Sonny Davis (A. & M., 2000 (Acad. Rec.))									IF I KNEW ENOUGH TO COME OUT OF THE RAIN—Sonny Davis (A. & M., 2000 (Acad. Rec.))								
★									★									★								
HELLO, I LOVE YOU—Sonny Davis (A. & M., 2000 (Acad. Rec.))									MOLLY (I Ain't Getting Any Younger)—Sonny Davis (A. & M., 2000 (Acad. Rec.))									LOVELY RAIN—Sonny Davis (A. & M., 2000 (Acad. Rec.))								
★									★									★								
GOOD NEWS BAD NEWS—Linda Ronstadt (A. & M., 2000 (Acad. Rec.))									SEARCHIN'—Sonny Davis (A. & M., 2000 (Acad. Rec.))									GATHER ME—Sonny Davis (A. & M., 2000 (Acad. Rec.))								
★									★									★								
I-R-O-U-B-L-E—Don Williams (A. & M., 2000 (Acad. Rec.))									LET'S LOVE THE WORLD—Sonny Davis (A. & M., 2000 (Acad. Rec.))									LOVELY RAIN—Sonny Davis (A. & M., 2000 (Acad. Rec.))								
★									★									★								
PERSONALITY—Sonny Davis (A. & M., 2000 (Acad. Rec.))									THIS HOUSE RUNS ON SUNSHINE—L. Sheppard (A. & M., 2000 (Acad. Rec.))									LOVELY RAIN—Sonny Davis (A. & M., 2000 (Acad. Rec.))								
★									★									★								
THE DEVIL IN MRS. JONES—Sonny Davis (A. & M., 2000 (Acad. Rec.))									I'M AVAILABLE (For You To Hold Me Tight)—Sonny Davis (A. & M., 2000 (Acad. Rec.))									LOVELY RAIN—Sonny Davis (A. & M., 2000 (Acad. Rec.))								
★									★									★								
MOVIN' ON—Sonny Davis (A. & M., 2000 (Acad. Rec.))									BROS & CHILDREN FLY—Sonny Davis (A. & M., 2000 (Acad. Rec.))									LOVELY RAIN—Sonny Davis (A. & M., 2000 (Acad. Rec.))								
★									★									★								
WHY DON'T YOU LOVE ME—Sonny Davis (A. & M., 2000 (Acad. Rec.))									HORNY TOON—Sonny Davis (A. & M., 2000 (Acad. Rec.))									LOVELY RAIN—Sonny Davis (A. & M., 2000 (Acad. Rec.))								
★									★									★								
BONNIE CARBAGE—L. Sheppard (A. & M., 2000 (Acad. Rec.))									PLEASE MR. PLEASE—Sonny Davis (A. & M., 2000 (Acad. Rec.))									LOVELY RAIN—Sonny Davis (A. & M., 2000 (Acad. Rec.))								
★									★									★								
JUST GET UP AND DANCE THE DOOR—Sonny Davis (A. & M., 2000 (Acad. Rec.))									★									★								
★									★									★								



David Houston's "I'll Be Your Steppin' Stone." Breaking faster than a speeding bullet.

David Houston has had more than twenty No. 1 country singles over the years. But nothing like this.

Stations all over the country have helped get "I'll Be Your Steppin' Stone" off to the fastest start of any David Houston hit ever, and the additions are coming in droves.

"I'll Be Your Steppin' Stone."
The newest David Houston hit.
On Epic Records.

EPIC NASHVILLE

Country Rackets Swing At Cancer Tourney

NASHVILLE—This year's Music City Tennis Invitational, to benefit the American Cancer Society, will be played at the Raquet Club here June 11-12-13.

Among the sponsoring organizations are ASCAP, BMI, SESAC, ABC Records, CBS Records, Hall-Clement Publishing, Acuff-Rose Publishing, Tree International, 20th Century Music, Warner Bros. Records, Johnny Rodriguez, Bradley's Barn, MCA Records, Screen Gems Music, Don Light Talent, Aves Records, Elektra Records, Monument Records, 4-Star Music, Commerce Union Bank and Neil Reshen.

Participants include many of the leading celebrities in the music field, as well as from other areas.

Paul Tannan, Screen Gems Columbia, is chairing the event.

Nashville Scene

• Continued from page 41

Says Gooe "has just been released. ... Dottie West is writing a song for the Wrangler Jean Co., much as she did for Coca-Cola. She is endorsing the product and will be doing a promotional and advertising campaign. ... Porter Waggoner produced the first single on Randy Parton, Dolly's brother. ... New RCA recording artist, Dottie, will perform and judge the Suzuka "Country Girl Contest" when the finals are held at Opryland Aug. 30.

Diana Trask has recorded a series of radio spots for the U.S. Department of the Interior, to be aired nationwide. The music will become the official theme song for the Department. ... Loretta Lynn and Conway Twitty's big hit of last year "As Soon As I Hang Up The Phone" has gone gold in South Africa. ... Ray Griff has signed an exclusive booking agreement with the Top Billing Agency. ... Rayburn Anthony has become a permanent part of the Bobby Bare Show. ... Johnny Cash has agreed to make guest appearances on a number of television shows including "The Today Show," "Merv Griffin," and "The Dinah Shore Show."

The Nashville Pickers baseball team broke two attendance records May 25 at San Diego Stadium. The Pickers were the feature attraction for the San Diego Padres-Pittsburgh Pirates National League game. The Pickers played the pyrotechnics, a team sponsored by radio station KSON prior to the major league game, winning 13-0. They followed the game with a two-hour concert with Lloyd Green, Charlie McCoys, Charley Pride, Dorsey Burnette, Jim Owen, Billy Galvin, Jerry Foster, Willie Ackerman and Jerry Wallace. Due to the success of this appearance, a return engagement in 1976 is in the planning.

Porter Waggoner was saluted recently as KLA's "Country Music Star of the Week" from Los Angeles. Porter's story of the journey from West Plains, Mo. to super-stardom in Music City will be aired in two one-hour shows. ... Jim Mundy, who has written and performed commercials for such products as Pillsbury, Hungry Jack Biscuits, Nestle, Union 76 Truck Stops and Coca-Cola, is singing about a new product, Miller Hi-Lite Beer for national TV. ... At a recent appearance to Columbus, Ga., Jerry Clower calmly told the audience of

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 6/14/75

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* Star Performer—LP registered proportionately upward progress this week

Week	Last Week	LPs at	Title—Artist, Label & Number (Charting Label)
★ 2	5	2	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
★ 3	25	3	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11258
★ 4	6	4	PHONE CALL FROM GOD—Jerry Jordan, RCA 473
★ 4	1	8	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender, ABC/Duo DDDD 2020
★ 5	15	5	I'M JESSIE COLTER—Jessie Colter, Capitol ST 11269
★ 6	7	15	AN EVENING WITH JOHN DENVER, RCA DPL 01065
★ 7	11	11	REUNION—B.L. Thomas, ABC A&P 834
★ 12	5	12	YOU'RE MY BEST FRIEND—Doo Williams, ABC/Duo DDDD 2021
★ 9	12	9	WOLF CREEK PASS—C.W. McCall, MGM W330 4909
★ 10	16	16	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, RCA 7133
★ 15	8	15	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA W 10555
★ 12	10	13	BLANET ON THE GROUND—Billie Jo Spears, United Artists LMA-1230
★ 17	4	17	TANYA TUCKER—RCA 7241
★ 16	5	16	GREATEST HITS—Charlie Rich, RCA APL 1 0857
★ 15	7	7	MICKET'S MOVIN' ON—Mickey Gilley, Playboy PB 405
★ 16	18	18	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 3004 (Cherry Lane)
★ 17	13	14	OUT OF HAND—Gary Stewart, RCA APL 1 0900
★ 18	25	18	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SMM 1 585 (Phonogram)
★ 19	20	17	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Bee Stany, SMM 1 587
★ 24	4	24	LITTLE THING ABOUT YOU—Bobby Crabb, ABC A&P 835
★ 21	19	19	STAND ON MY MIND—Conway Twitty, RCA 499
★ 22	14	22	BATHROOMS TO BEDROOMS—David Will, Epic KE 30353 (Columbia)
★ 23	3	23	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SMM 1-1012 (Phonogram)
★ 25	15	25	PIECES OF SIX—Emmylou Harris, RCA 9038 (Riviera Bros.)
★ 25	15	25	PAIR OF FIVES (That Is)—Roy Clark & Buck Trust, RCA 9035 (Riviera Bros.)
★ 26	19	26	A LEGEND IN MY TIME—Bonnie Miley, RCA APL 1 0944
★ 27	23	27	BACK TO THE COUNTRY—Loretta Lynn, RCA 471
★ 28	32	28	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SMM 1-1012 (Phonogram)
★ 29	26	29	BACK HOME AGAIN—John Denver, RCA APL 1 0948
★ 30	27	30	PROMISED LAND—Chris Prose, RCA APL 1 0873
★ 31	27	31	IN CONCERT—Charley Pride, Chet Atkins, Bonnie Miley, Dolly Parton, Jerry Reed, Gary Stewart, RCA DPL 1054
★ 32	18	32	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
★ 33	38	33	A GOOD HEARTED WOMAN—Connie Cable, Capitol ST 11387
★ 34	36	34	WITH MY LOVE—La Costa, Capitol ST 11791
★ 35	29	35	DOCEPHUS—Hank Williams Jr., MGM W33 4908
★ 36	30	36	BOOGIE WOOGIE COUNTRY MAN—Jerry Lee Lewis, Mercury SMM 1-1030 (Phonogram)
★ 37	41	37	RAHM DOLL—Barb Berlin, Playboy PB 404
★ 38	31	38	SINCE—Brenda Lee, RCA 477
★ 39	33	39	THE BARGAIN STORE—Dolly Parton, RCA APL 1 0950
★ 40	35	40	LES JOHNSON, 20th Century T 0488
★ 41	42	41	WHYTA GONNA DO WITH A GOOD LIKE THAT—Suzanne Raye, Capitol ST 11351
★ 42	45	42	THE GUITARS OF SONNY JAMES—Sonny James, Columbia KC 3247
★ 43	46	43	HARD TIME HUNGRIES—Bobby Bare, RCA APL 1 0906
★ 44	37	44	A LITTLE BIT SOUTH OF SASKATOON—Sonny James, Columbia KC 32428
★ 45	NEW ENTRY	45	CAROLINA COUSINS—Dottie West, RCA 1-1041
★ 46	NEW ENTRY	46	MISSISSIPPI ON MY MIND—Sonny Edwards, Capitol 11401
★ 47	48	47	DON'T LET THE GOOD TIMES FOOL YOU—Mella McManis, Ditty 47-2
★ 48	49	48	SING SOME LOVE SONGS—Porter Waggoner, RCA APL 1056
★ 49	NEW ENTRY	49	MAGNOLIAS AND MISSISS—S.W. Weatherly, Bustin 802 5637
★ 50	47	50	COUNTRY SMITH SINGS HANK WILLIAMS GOSPEL—Columbia PC 32414

3,500 that the bomb threat wasn't a part of the show and got the building emptied without a panic. After a 45-minute search, the show resumed as if nothing had happened. ... Grant Bowright, songwriter, musician and leader of the group, Red, White and Blue (Green), has branched out into producing. He has produced a

single on Ginger Bowright, his wife and also a member of the group. ... Larry Jon Wilson has signed a songwriter's contract with Combline Music. Wilson's debut album on Monument Records, "New Beginnings" is receiving widespread attention. He wrote most of the tunes.

Continued on page 11

Sinatra Opens Season From The Music Capitals —'Persecution' And Antraise

• Continued from page 3

hate campaign against a visiting artist.

"The papers resurrected all the old smears about alleged Mafia associations, recalled the Australian punch-up and described Sinatra as an aging, declining and overweight singer.

Sinatra was supposed to do four concerts in Germany, but did only two. The first in the Olympic Stadium, Munich, a 10,000-seater, drew only 2,000 persons, which included 500 on complimentary tickets. The second was in the Jahrhunderthall in Frankfurt, with 3,000 seats, and drew about the same attendance."

Sinatra cancelled a concert set for

the 10,000-seater Deutscherhalle Halle in Berlin because of a kidnapping threat. And no promoter could be found to present a Hamburg concert after local papers had come out with wild headlines asking why people should pay \$75 to see Sinatra.

Seat prices ranged from \$36 to \$72 and the promoters were Mama Concert Agency of Frankfurt. It is reported that Sinatra had to pay a substantial compensation for cancelling the Berlin date.

The second German TV channel started a 30-minute program of Sinatra's New York concert. Because of the bad press and poor attendance, Sinatra had tried to stop the transmission, but it went ahead.

Sinatra albums have never enjoyed big sales in Germany.

Henry Kahn, Billboard's Paris correspondent writes: "Things for the French concert in the 3,700-seat Palais des Congrès Theatre de la Porte Maillot in Paris were altogether different.

"Seats were up to \$140, and though the auditorium was not completely full, the atmosphere was enthusiastic. All the reviews were good. The *Figaro* critic wrote: 'For what Sinatra was paid for the concert, you could have hired 12 French artists, but they wouldn't have come up to Sinatra's ankles as performers.'"

Sinatra was paid \$160,000 for his 75-minute show. An odd feature of the French concert was that after the show the security men around the front of the stage were taken completely by surprise when a group of gypsies tried to storm the stage to pay exuberant tribute to the singer.

France had nothing but praise for the onstage Sinatra. But the press didn't take too kindly to his total refusal to see anyone and his being constantly surrounded by six bodyguards, known in French as "go-rioles."

In Paris, there were no favors over complimentary tickets, not even for Sophia Loren. And Sinatra had added one extra clause which was that not a single soul, no matter how famous, was not to be allowed backstage until he went to applaud.

All this made headlines, along with references to Sinatra's fee. But considering he transports a whole orchestra with him in his private jets, most people agreed that his fee was not too high. The French public lives mostly off disks and cassettes, so the in-person arrival of Sinatra was regarded as an event and a privilege.

The organizer Albert Kosi and Christophe Cauchoix took six months to make preparations for the concert.

And at the Monte Carlo Sporting Club, where he appeared before an audience of 1,000, Sinatra opened with a rose clutched in his hand, instead of Princess Grace of Monaco, who was in the audience.

But in London, blackmarket tickets for the Sinatra concerts, presented by MAM, were selling for between \$192 and \$240, while a number of forged tickets also presented difficulties. In fact, MAM advertised in the London evening press warning fans of counterfeiters.

The two concerts went off smoothly, with about 10,000 fans estimated to have seen him perform. Security at the Royal Albert Hall was tight, but there were no hitches or untoward incidents. Sinatra himself hinted during his Friday evening show that he wanted to return to the U.K., and that plans were being made to that effect.

Billboard critic Adam White in reviewing the show notes: "The booting analogy may be rather indiscriminate but Sinatra's concerts demonstrates that his hold on the title of supreme exponent of the popular song remains unchallenged."

The prevailing view in other parts of the world. "There are two weaknesses to be sure, Sinatra seems to pick lower than before, and the occasional note will crack or slide. But none of this is sufficient to detract from his overall mastery of the vocal medium—the intimate phrasing, the perfect pitch, the lyrical improvisation, and wit."

• Continued from page 43

BRUSSELS

John Vermeulen died a three-day season at the Beurschouwburg in Brussels, presenting his new show, an album with more than 1,000 fans in the 350-seater hall giving him an enthusiastic reception, and after the first performance he was presented with his first of the Year award on behalf of U.K. magazine Music Week.

First album by Daniel Vangarde released here, this French composer turned singer generally being better known for his work backing top French stars Sheila and Ringo. "And strong reaction to 'loner' drummer Bruno Cuvelier's new single 'J'en Ai Marre...' In France, 'Black Blood's' 'Ahie A Mwana' is taking off (it is released in the U.S. on Mainstream) and the French have been in the Italian top ten for several weeks with their recording of 'Emmanuelle.'"

CBS Belgium held a reception in the Castle of Ham in Steenokkerzeel, which belongs to the Flemish Ministry of Culture, to mark the release of a classical recording of Flemish organ music by local musician Karel Oltrop, who played historic instruments dating back to 1850. Cabinet members of the Culture Ministry were there, and the album is available to all CBS international stations.

Mac and Katie Kisnoo have been touring Belgium, promoting their new single "Don't Do It Baby" and on television through BRT's "Rincent en Buiten" series and RTB's "Chanson a la Carte." Successful series of concerts here for Georges Moustaki. U.K. group the Rubettes again to be featured on BRT's television series "Slalom." And Jack Bruce here for a concert at the University of Brussels.

Mac visited for the "Chanson a la Carte" series, with a tie-in release of their new single "Thanks For The Memory." Osmonds' in for an Antwerp concert, to be followed soon by Love... Mac Daul's album "All The Love In The World" has been getting a lot of airplay and general promotion... Chart status for Telly Savalas' "Ili" single... Bachman Turner Overdrive attended a reception in the Morgan Studios in Brussels before their show in the Forest National, Brussels, and there is interest in the release of their earlier album "Brave Bell."

"Up For The Downstroke" by the group Parliament just release as a single and the album will follow... The Beatles' "Let It Be" has been just released... As is "Fanny Lady" by Barbara Streisand... For Mother's Day interest, Voge released a special version of Barry Manilow's "Mandy" ... "Babalanga" and "Jolie Baby" have big success in France are doing well in Belgium... Gladys Knight and the Pips' "I'm a Survivor" is being recorded on Barclay... And EMI presents a new album by B.J. Thomas. JUAN ANTONISSEN

BUCHAREST

First three records by new record company P.M., founded by Gene Perle, have had big radio exposure here. The first, giving a personal touch to Open Sky's two albums "Open Sky" and "Spirit In The Sky" and for "Some Shapes To Come," sung by Steve Grossman, featuring Jan Hammer.

Third student folk festival "The

Spring Of Ballads" took place in Bucharest organized by the University of Bucharest and intended to find new talent, a latest example being the group Heliocid of Timisoara... Television series "Kojak" very popular Saturday evening viewing here, and the Telly Savalas version of "Ili" winning support.

Rumanian groups Romantelli and Perpetuum Mobile back from nightclub tour in West Germany... many... Raimon, of Spain, a folk-protest singer, here for shows in Bucharest, Brasov, Cluj, Iasi and Suceava... Polish artist Czeslaw Niemczak to tour here in the fall, and selections from his CBS album "Mourner's Rhapsody" being much played on radio programs... Rumanian fans welcoming the visit of United Artists albums by Don McLean, Paul Anka, Shirley Bassey and Shubas.

Czech Rumanian top ten records are "Populara" by FFN; "Fiinta Apelor" by the Experimental Quintet; "Muzica Si Muzichia" by Phoenix; "Alte Timpuuri" by Retara; "Muzica Si Muzichia" by the Baker Gerviz Army; Frankie Valli's "My Eyes Adored You"; Bob Dylan's "If You See Her Say Hello"; "Vulcan Words" by Retara To Forever; and "Superman's" Dreamer."

Many tours here recently, including the Russian vocal and instrumental group Lira... Karel Gott, Czechoslovakian, has been here this month for concerts and he has already been nominated Star Of 1974 by U.K. magazine Music Week... Czechoslovakian prize in the young talent contest "Internatlen" in Gottwaldov, Czechoslovakia.

Musical team from Bucharest's National Festival to be staged here three-week tour of Russia, with main soloists Dorin Anastasiu, Dolin Spataru, Luciu Marinescu, Petre Geambasu, and Pamula Ionescu accompanied by the orchestra conducted by Valentin Grigorescu.

U.S. jazz quartet led by drummer Elvin Jones and featuring bassist Dewey Williams, guitarist Roland Parker and Herman Coussy on saxophone gave a hugely successful show at the Republic Palace Hall here... The tenth Litch Music National Festival to be held here on July 21 and 22 in Mamaia... Demis Roussos here for shows at the Sports and Culture Palace, the Greek-born singer already enjoying big success on the Romanian pop scene... here for Oscar Benton's tune "Benton's Heart Beats," hummed by a choir of children, and the song has been recorded by Romanian singers Maria Gheorghe, Pisiara and Aurelian Andreescu.

Phonix pop group putting finishing touches to their third album recorded in Middle Of The Road, recorded in the Electrocord studios here... Many pop groups have performed on Rumanian stages, such as Blood, Sweat and Tears, Fifth Dimension, and Ploiesti and the Stars, but the visit of prestigious Hungarian group Omega was a first-ever event with nine shows in Timisoara, Hunedoara, Ploiesti and Bucharest, attracting nearly 27,000 fans... Another Hungarian group, Bojtorjan, handled the first half of the show, which were presented by the Budapest Press.

On the classical side, visitors recently included violinist Vici

(Continued on page 46)

U.K. Record Prices Up Again; Pye \$ Hike

• Continued from page 4

albums \$6.70 to \$5.98. Regular cassettes move 48 cents upwards to \$7.18, but cartridges remain unchanged.

Biggest of the CBS increases is that of \$2.40 being tacked on to two-record quadraphonic sets, now \$14.80. The majority of other titles put 48 cents on the product, and similar increases affect CBS-distributed labels.

Higher costs are behind the CBS action, according to director Allen Davis, such as labor and material. "The increases simply bring us into

line with other companies," he says. And the reason we have not been able to issue a new list until now is that we have been waiting for budget and other outside forces." Last CBS price structure was published December 1.

New prices from Ampex, embracing ABC, Koek, Impulse and Anchor label product, include a rise to \$1.42 for singles (from \$1.32) and regular albums up to \$7.08. Tape is unaffected.

Singles from United Artists and Private Stock also rise to \$1.44, from \$1.32 of the former, \$1.30 from the latter.

Joint Managers Operate London Store — Claims It's Top Of Its Kind

LONDON—Virgin has opened a new record store in London which, apart from being one of the first in the Virgin chain to operate on a self-service system, is also claimed to be the largest discount record retail shop in the city.

The shop, in the Edgware Road, near Marble Arch, operates on a seven-day-a-week system. Stock is in excess of \$300,000 worth of records and Virgin aims to keep in stock at least one copy of every rock record released.

All records will be sold below full-price and there will be further discounts on the usual Virgin prices for many new releases.

Joint managing director of Virgin, Nikolaus Powell says that the new store features a video screen for promotional films and extensive listening facilities, including headphones without leads.

Opening of the new London store, along with two others at Hull and Aberdeen, brings the number of shops in the Virgin chain to more than 10. Powell adds: "We are operating on a self-service system because once you achieve a certain turnover it is logical from a point of view of efficiency. It allows me more scope in marketing records in the store."

Polydor is the first record company to use the video facilities at the shop. It will use all window space to promote the "Tommy" album and the video display cassette machine will also publicize the record and film.

The video machine is based on a U.S. design, using a continuous loop

film cartridge machine which is back-screen projected. To avoid sound problems in the shop, the consultancy will be relayed only in the street.

Marketing manager Dave Chapman says: "We have been testing the system for three months. If it is successful, each area field promotion force will be supplied with a unit for use in major stores."

Ratcliffe, MU Exec, Is Dead

LONDON—Hardy Ratcliffe, secretary of the Musicians' Union from 1948-71, has died, after a long illness.

He had been a Union official since 1937, first as a branch organizer and later as assistant secretary before starting his long spell as secretary. He was a tough fighter on behalf of his membership, holding the view that live music should take precedence over recorded music.

One of Ratcliffe's outstanding policies of negotiation was in 1965 when agreement was reached with the American Federation of Musicians which allowed a reciprocal exchange of talent with the U.S. and which had a considerable influence on developing British tastes for recorded music.

He was the president of the International Federation of Musicians until 1973 when he was elected as the Federation's first and only President of Honour. He was 69, left a wife and a daughter.

"YOU'RE THE FIRST.....
IN ITALY-BOTH LP'S AND SINGLES!"

THANKS BARRY,
FOR HAVING PROVIDED
US WITH HITS
DURING THE LAST 5 MONTHS.

OUR THANKS ALSO TO
THE 20TH CENTURY TEAM
HEADED BY RUSS REGAN.

vetrina di Hit Parade

singoli 45 giri

In Italia

- 1) You are the first the last my everything - Barry White (Philips)
- 2) Pagine di telefono - Domenico Modugno (Carosello)
- 3) Gi Jimbo - Jimbo Jet (EMI)
- 4) Un'altra donna - I Cugini di Campagna (Pall)
- 5) Kong Fu fighting - Carl Douglas (Durium)
- 6) Ennamore - The Lovelets (R-F)
- 7) Uo corpo e un'anima - Weiss e Dori Ghezzi (Durium)
- 8) Aria - Dario Baldan Bembo (CIV)

(Secondo la «Hit Parade» dell'11 aprile 1973)

vetrina di Hit Parade

singoli 45 giri

In Italia

- 1) Pagine di telefono - Domenico Modugno (Carosello)
- 2) You are the first the last my everything - Barry White (Philips)
- 3) Il Nucleo - Jimbo Jet (EMI)
- 4) Aria - Dario Baldan Bembo (CIV)
- 5) Portami d'amore Maria - Mal (Ricordi)
- 6) Un'altra donna - I Cugini di Campagna (Pall)
- 7) Kong Fu fighting - Carl Douglas (Durium)
- 8) Ennamore - The Lovelets (R-F)

(Secondo la «Hit Parade» del 2 maggio 1973)

album 33 giri

In Italia

- 1) Can't get enough - Barry White (Philips)
- 2) Come prima - Lucio Battisti (RCA)
- 3) XIX raccolta - Fausto Papetti (Durium)
- 4) In Concert - James Last (Polygram)
- 5) White gold - Barry White (Philips)
- 6) Fabrizio De André volume 8 - De André (Produttori associati)
- 7) Barbaletta - Santana (CBS)
- 8) Un'altra donna - I Cugini di Campagna (Pall)
- 9) Un'altra donna - Weiss e Dori Ghezzi (Durium)
- 10) Uo corpo e un'anima - Weiss e Dori Ghezzi (Durium)
- 11) Nimmal - Francesco De Gregori (RCA)

album 33 giri

In Italia

- 1) Can't get enough - Barry White (Philips)
- 2) XIX raccolta - Fausto Papetti (Durium)
- 3) Come prima - Lucio Battisti (RCA)
- 4) In Concert - James Last (Polygram)
- 5) Anima latina - Peoh (CBS)
- 6) The Super One - Calabrese (Pall)
- 7) White gold - Barry White (Philips)
- 8) Fabrizio De André volume 8 - De André (Produttori associati)
- 9) Fabrizio De André volume 8 - De André (Produttori associati)
- 10) Pretende vesse - Giorgio Gaslini (Font Cetra)

Barry White

Distribuzione



Phonogram s.p.a.

20122 Milano
Via Borgogna 2

FORTE REPORT:

BBC's Radio One Still Tops Influencing Disk Buyers

LONDON—The growing influence of commercial radio on record-buying is highlighted in the 1974 report of *FORTE*, Focus On Records Tape And Equipment, an in-home survey of purchases and media-responses conducted by the British Market Research Bureau.

But it stresses that Radio One, the BBC program, continues to be the

dominating influence on the listening habits of record buyers.

FORTE's analysis is the first independent proof of the impact of commercial radio on record-buying, as distinct from the available audience research surveys. The survey covers the February 1974-1975 period and is based on interviews with 34,681 adults of 15 or over, and 4,570 children, of 8-14.

EMI MAJOR EXCEPTION

Sale-Or-Return Policy On Increase In U.K.—Survey

LONDON—Sale-or-return is on the increase, according to a survey of record retailers. Most major record companies in the U.K. are employing it as a promotional gambit on singles, as are the independents, though EMI is a major exception.

But the companies have been selective in the choice of dealers to whom SOR has been offered, generally only the main dealers. Many reported that no product had been offered on this basis at all and there were, therefore, no grounds for believing SOR is on the increase.

Others, however, agreed they had received large quantities of singles and some albums on this basis. Top of their list is CBS whose SOR system has come in for a lot of praise. It has run for some time, and was recently re-introduced having been suspended during the Taylor crisis.

Yet, generally, retailers are critical of SOR because they say the product concerned is unlikely to move and that their shelves are cluttered, particularly those of GTO and Magnet, two companies apparently prone to shipping out quantities of unsolicited singles.

Wey Wicheilo, of Sound Effects Records in York: "We're getting more and more companies phoning us to offer singles on SOR but the majority of the stuff is of poor chart potential. It's a poor comment on the retailer if he cannot be relied upon to judge the potential of a single."

He adds that some companies send singles whether the retailer agrees to accept them or not. He says: "A&M send out some releases but GTO floods you with stuff and sends every single release unless you're his Alvin Stardust."

Wild Gold, of Tudor Records, Muswell Hill, London: "CBS has a special scheme which we have used from the start. The company sends two or three of every release and tells you when you can return them. WEA also sends out so many, which you can send back. If all companies had this scheme like CBS it would help business, for we sell 95 percent of the stuff."

He says that virtually all other companies sent out material that has no chart potential.

Sheila King, of Left Bank Records in Exeter, was also sure SOR was increasing. "It's getting a waste of time. We think a tremendous amount of singles and a few albums on special promotional basis would be happier without it and with a more sympathetic returns situation."

Understandably, record companies generally are reluctant to discuss SOR. One at least has SOR policy and only two singles have

recently been offered to dealers on the SOR basis.

Jack Florey, sales director of CBS, is reluctant to go into details of his company's scheme for fear of imitation. "There are times when we spend money on artist promotion and will protect a couple of copies of the album in the store. Why should the retailer take all the risk?"

He adds, though, that CBS had no general policy and did not really like trading that way. But he feels there is a chance on singles. "To give a record a chance among the 50 or so singles released by the industry each week we prepared to take a risk and put a few around. But there's no point doing it in quantity and it has to be handled sensibly. Certainly risks should be taken with new artist."

Kerr Bros, has just started experimenting with further use of SOR but managing director Derek Taylor says the scheme has not been operating long enough for a decision to be made about possible future use.

John Descon, general manager of A&M, says his company operates SOR to some extent through about 20 retailers. "Principally, it is used where a single by a new artist has a substantial amount of airplay coming up and dealers need some encouragement to stock what they normally would not stock."

He says that if product is salable then SOR is unnecessary and if it was unsalable then SOR would not get it out of the shop. "SOR has to be operated successfully. If it is unsuccessful, then the dealer will not accept product on SOR a second time."

GTO marketing manager Michael Paton denies sending out quantities of unsolicited singles. He says: "SOR is something we do rarely. It usually occurs when an artist is appearing locally. I've built up a relationship with good record shops and we supply a free copy of a single, which is often more effective than a release."

Michael Levy, chairman and managing director of Magnet, says the company has sent out unsolicited singles on SOR but only in three or four cases. "You give the dealer a chance to test-market the product but I don't believe in SOR in quantity. Large quantities of SOR can only be the case when a single has taken off."

"I had contemplated operating sale-or-exchange on albums, which would enable the dealer to exchange, if the album did not move, for something that was moving. But we haven't found the best way of doing it yet. But we don't operate mainly as a test of the market."

It covers the four commercial stations which have been operating for a long time—Capital, Birmingham Broadcasting, Manchester Piccadilly and Radio Clyde—and reveals that in national terms the audience more than doubled between the first and fourth quarters.

This means that regular listening among all single purchasers rose from 5 percent to 11 percent and from 6 percent to 13 percent among all album buyers.

The figures are likely to be an underestimate for the report is restricted to published official media-wave reception areas which exclude about one-third of the regular listeners.

But in the context of the longer-established stations, local commercial radio has a long way to go in the U.K. Radio One had 70 percent (singles) and 53 percent (albums) of the total record-buying public. Radio two had 20 percent (singles) and 34 percent respectively and Radio Luxembourg 25 percent and 17 percent.

Within the commercial stations' own reception areas, Radio One still maintained a substantial lead, but the local companies emerge as having comparable regular listening figures to Radio Two and Luxembourg.

A notable exception was Clyde which rated 49 percent (singles) and 58 percent (albums) against Radio One's 70 percent (singles) and 53 percent (albums). Capital is noted as being particularly popular among progressive-rock album buyers and Piccadilly with pop-orientated listeners.

But the most likely stimulus to record-buying remains BBC-TV's "Top Of The Pops." Of singles bought for 50 percent (singles) and 52 percent of album collector also watching. Regular viewing of BBC-TV's "Old Grey Whistle Test" was claimed by 18 percent of all album buyers and 42 percent of progressive-rock album buyers.

Middleton Is Named VP Of WEA Intl

TORONTO—Ken Middleton, president of WEA Music of Canada has been appointed WEA Intl, vice president of WEA International.

Middleton has been a member of the WEA International family since its inception in 1971, at which time he held the position of managing director of WEA Music of Canada.

Middleton's career began in 1956 as operations manager for RCA Ltd. In 1960, he was made manager of RCA's custom records division in Canada, where his duties included the supervision of two recording studios and their custom pressing. Four years later he became the director of RCA record clubs and mail order division in this country. In October of 1967, he was named Warner Brothers Records of Canada Ltd. as vice president and general manager.

Following a name-change in 1968, WEA International became president and chief executive of Kinney Music of Canada Ltd., the position he retained when in Jan. of 1971 WEA Music of Canada Ltd. became a WEA International affiliate.

Polydor Holds Dialog '75

HAMBURG—Managing Directors of Polydor companies and licensees from all over the world gathered in the Baltic resort of Timmerdorff Strand, Germany, May 30 for a two-day conference dubbed Dialog '75.

Company executives exchanged opinions and ideas with head office management in formal and informal meetings which included workshop sessions where managing directors were invited to present proposals to discuss specific topics. Subjects covered included company policy, classical and pop artist plans, four channels sound and industry-wide issues such as piracy and parallel imports.

After the two-day meet, Polydor

managing directors were joined by colleagues on the way to the Phonogram International meeting in Amsterdam. It was the first time that the Polygram companies—Phonogram and Polydor—held a joint meeting for senior management executives.

Principal speaker at the joint session was Polygram president Cees Solleveld who outlined progress made by the group since its inception in 1963, when the parents companies—Polygram and Siemens of Germany—pooled their interests in the music field.

The Polygram meeting there was a special demonstration and discussion of the Philips-MCA video-disk system.

From The Music Capitals Of The World

Continued from page 44

tor Treliakov, from Russia; American pianist Rudolf Finkenz; and Canadian pianist Dariusz, who won great reactions for his performances of Beethoven's D minor number three concerto. ... Fifth Jazz Festival, sponsored by the Municipal Council of Bucharest, the Bucharest jazz club, took place in Sibiu, and one innovation was a compulsory melody which had to be performed by each group.

OCTAVIAN IUSULESCU

JOHANNESBURG

A world "first," according to national sales manager Peter Cooke for RPM, with the breeding of a Western African artist, Lamumba, with his single "Ahomo Trolo" very big in the local black music market. ... Jazz jazz group "Jazz Minors" (Gallo) rumored to have been accepted for Newport Jazz Festival, a major breakthrough especially for their 15-year-old pianist Nomenkwa. ... Impresario Bertie Bena, Pharoah in his musical "Joseph and the Amazing Technicolor Dreamcoat". ... South African Broadcasting Company's test television transmissions already reaching a 100,000 daily audience. ... U.K. jazz saxophonist Betty Smith may settle in South Africa with husband Jack Peberly. ... Impresario Bertie Bena, of G. Wright and Bena, to marry mind-reader actor Jon Treanor.

Des and Dawn Lindberg soon to produce Broadway musical "Pippin," and featured in the cast is GRC artist Sammy Brown, currently on the South African hit parade with "Starry, Starry Children." Bertie Bena, who was a first production from GRC artist artist Hilton Rosenthal.

At a luncheon at the Sunnyside Palace Hotel, Sabot Record and Tape managing director Robin Taylor presented a third gold disc to Bertha Egges, co-writer, for 75,000 sales of "Starry, Starry Children." ... "Ipi-Tumi" is already over the 25,000 mark in just two weeks, according to Taylor, and the producers were Billy Forrest and Luffy Schultz.

NORMAN GREENBERG

TOKYO

King Records, which represents the A&M, London and MAM labels, among others in Japan, released its new series of CD-4 albums at the standard retail price of ¥2,500 each. It comprises recordings by the Norman Cannon orchestra, Engelbert Humperdinck, the Quincy Jones orchestra, Tom Jones, Carole King, the

Mantovani orchestra, Moody Blues,

the Mantovani orchestra, Gilbert & Sullivan, and Rick Wakeman.

The 10 follow an initial 8 CD-4 albums released here by King Record last September. ... Anita O'Day due in this music capital to rub for Deo Bridgewater in a "Jazz Family Concert" series of 10 performances in Japan, June 26-27. ... Five concert at 1000 yen each, to be held in 1975, by Udo Ariane for the Peace instrumental group's second performance tour of Japan. The concerts are being sponsored by Nippon Hono

Toshiko. ... Toshiko EMI is releasing the first five albums of its "Canson de Paris" series Thursday (5) at the budget price of 1,500 yen or about \$2 each. It comprises EMI-Odeon recordings by Ray Charles, Anne & Claude Valley, Gilbert Becaud, Charles Aznavour, Georges Moustaki, and Barbara. The next five stereo albums of the series are scheduled for release July 5.

Watch out for Tanya Tucker, says Lee Armstrong, MCA's vice president—international, who was visiting this music capital to see the Toshiba-EMI is importing Paul McCartney's "Venus and Mars" from the U.S. (Capitol Records) into Japan prior to pressing the album, also a single. "What the Mac Said" for mid-month release here. London-based McCartney Productions has signed a separate foreign record licensing agreement with Toshiba-EMI.

The All Japan Federation of Record Retailers' Associations, headed by Minoru Sasaki, is planning to set up a new series of standards recordings around October, in addition to its monthly record and tape catalogs of new releases by member manufacturers of the Japan Phonograph Record Association. Karl Boehm is honorary chairman of the Johann Strauss Society of Japan, inaugurated in this music capital May 1. ... San Francisco Symphony Orchestra due for their second performance tour of Japan, this year a three-week tour of Japan to play 12 concerts in all. ... Warner-Pioneer has been selected by Gerry Bron, the managing director of Bron Records, to represent the U.K. label in Japan following the termination of its foreign record licensing agreement with Nippon Columbia last February.

HIDEO EGUCHI

BILLBOARD IS BIG INTERNATIONALLY

CRIA Seeks Tax Concessions

TORONTO—George Struth, vice president and managing director of Quality Records and newly appointed president of the Canadian Recording Industry Assn., has indicated that the main thrust of its efforts from the CRIA will be to obtain various financial incentives from the Canadian government for the record industry in this country.

"We want the federal government," says Struth, "are incentives similar to those given to the book publishing and film industries in Canada. We don't want these incentives only in the form of tax breaks but rather in the form of tax concessions that will stimulate capital investment in this industry and allow for capital cost write-off. One possibility is the recovery of recording session costs from the federal sales tax on the sale of Canadian recorded product. That would be fair to everyone. We are also looking for the

provincial government in Ontario to give us an exemption from provincial sales tax on recording costs."

With the new budget that was released in Ontario on April 8, recording costs were among the items that were given a temporary exemption.

"We are looking for this industry to be established as a cultural industry," continues Struth. "I think that this fact has been recognized recently by the province of Quebec and I'm told they are going as far as exempting provincial sales tax on the sale of records."

"Anything that the CRIA as a group can do towards incentive legislation, when it doesn't cost the government anything, is good. We are being careful to indicate that we are looking for these incentives out of the sales of domestic product. We have stipulated that it be strictly domestic product so that everyone,

whether they be a major or an independent record company, will have a fair chance. If you went after incentives to cover all product, then the majors in Canada would derive a greater source of revenue from which to recover their Canadian investments than the smaller independents."

Polydor In Peak Push

MONTREAL — Polydor has launched one of its largest sales campaigns for totally Canadian product. Called The Spring Gold Sales Campaign, the special promotion push surrounds all album product by Bachman-Turner Overdrive and Rush on the Mercury label but is keyed to BTO's latest effort "Four Wheel Drive."

Pre-release orders for "Four Wheel Drive" were 70,000. 50,000 represents a gold album in Canada and, according to Richard Gilmanville-Brown at Polydor, the LP now has a record for the number of pre-release orders for Polydor in Canada. The album and single "Hey You" have been the label's best selling records for the last few weeks.

At the start of the campaign, BTO's first album, which was released in May of 1973, was certified platinum for sales of over 100,000 copies in Canada. The same album was certified gold in 1974.

Rush have had their latest single "Fly By Night" played on most of the major stations in Canada including a heavy rotation on CKLW Windsor. Both the album and single of the same name have been enjoying brisk sales in Canada.

One of the highlights of Rush's career was a recent concert they played for KSHE radio in St. Louis where they drew close to 75,000 people.

As Rush and BTO have announced plans for extensive tours during the summer, BTO will make a cross-country excursion at the end of July with dates yet to be announced and Rush set out on Friday (13) with a concert at the Cleary Auditorium in Windsor for an 11-date tour.

CRTC Talks Aim At Helping Industry

TORONTO—Representatives of the Canadian Radio and Television Commission were in Toronto and Quebec last week for informal meetings with various segments of the Canadian record industry to discuss the workings and problems of the recording industry in this country.

In actuality, it was a question and answer period with various people working in the industry to establish how the government and its various departments can be of help to the industry. The CRTC representatives met with publishers, the CRIA, CIRPA, dealers, rackjobbers and agents.

"They had set up an agenda that covered all aspects of record manufacturing and distribution," says George Struth, the president of the CRIA. "They were trying to develop their insight into the business. I think with Steve Harris, one of the executives at the CRTC was in Toronto for the meetings, they've got a guy who can really grasp what is being said. With his background in radio and the music industry in general, I

From The Music Capitals Of The World

TORONTO

Elton Johns' "Captain Fantastic and the Brown Dirt Cowboy" which was released on May 21 in Canada, qualified immediately for a platinum award with advance sales well in excess of 100,000 units. ... Under the terms of an exclusive long-term licensing agreement signed between Polygram and the managing director of A&M Records of Canada Ltd. and Larry Page of the Penny Farthing label of London, England, all Penny Farthing product in Canada will be promoted and distributed by A&M. Singles released initially under the terms of the new agreement are "Good Vibrations" by The Troggs, "Do It In Slow Motion" by Jim Henson and Friends; and "Run, Run, Run, Run, Run" by Tim Dandy. ... Paul Hoffert and Bruce Bell have formed Raunch Records with initial product to be disco oriented. The label will be distributed by London Records in Canada. ... Yamaha Canada Music Limited has appointed W. Brown as chief of technical services and consultant to their institutional division. Bramwell Smith is the director of music for the Royal Canadian Mounted Police Band. From 1949 to 1957, he was premier soloist with the U.S. Marine Band and later founded the U.S. Army

Herald Trumpets. He composed, arranged and conducted the music for the inauguration of President Kennedy and was a consultant to the White House on personnel matters.

Anne Murray has appointed Leonard Rosenberg as president of Balmorhea Limited. He was formerly executive vice president of the management company. ... Harry Glatz's Ottawa, Ontario, Club operation has picked up exclusive Canadian distribution rights for Sonet Records, Topic Records, 77 Records and the Concord Jazz label. Glatz is also exporting Canadian product including material by Stompie Tom Connors and classical guitarist, Llorenç Boyl. ... On May 28, MCA Records Ltd. presented Golden Earthing with a gold record for the outstanding sales of their album "Moonlight on the Flying Dutchman" label at a private press dinner at Le Scapin. Toronto's prize band, the band's evening performance at Massey Hall with Canadian-banned Godeo. On hand for the presentation was Richard Bibby, vice president and general manager of MCA Records (Canada); Mike Maltland, president of MCA Records and Lou Cook, president of administration for MCA Records.

MARTIN MELHUISH

Axe Sharpens Sights In 3-Pronged Goal

TORONTO—Axe Records has entered a period of expansion during the last year. The company has focused on the acquisition of new artists to their roster, negotiation of international recording for current record releases and a reevaluation of the company's publishing arm.

Axe president Greg Hambleton recently signed Thundermug, a four-piece hard rock band, to Mercury Records and Rush set out on Friday (13) with a concert at the Cleary Auditorium in Windsor for an 11-date tour.

White House "Ta da!" is scheduled to be released in the U.S. on July 1.

The band has just completed a 15-city tour of the Canadian Maritimes with the Stampede and Mahogany Rush, who played on the last three releases. The Thundermug had had their "Africa" single released in the U.S. by Big Tree. The following year two albums were released by the band, "Thundermug Strikes" and "Orbit" culminating in an Epic Records' U.S. release of the best of their two Canadian LPs on one album.

Gary & Dave, another staple act of the Axe, have produced the label with a number of Canadian hits as well as some significant American airplay in their years with the company. "Could You Ever Love Me" was by far the best-selling record for the duo, hitting the Billboard Hot 100 chart and peaking at number five in Australia. Three Gary & Dave albums are now out by London Records in the U.S., all of which hit the Billboard chart. New signings to Axe in Canada include Mergus, previously with Capitol Records-EMI of Canada Ltd., and Major Hoople's Boasting House. Fergus' first Axe album will be released shortly.

Beitzie Park Music and Axe Music Publishing have had added emphasis placed on them and Dave Lodge, a writer and musician himself, has joined the company's staff as an Axe publishing consultant.

Elsie Hetherman, formerly with London Records of Canada, continues to handle all promotional functions of the company. Internationally, the company includes EMI Electrola for Germany, Austria and Switzerland; Basart for Holland, Belgium and Luxembourg; from the U.S. the company has the Philippines. In Canada, Axe is distributed through GRT of Canada Ltd.

Love Productions Closes Owes Creditors \$360,000

TORONTO—Love Productions, headed by Frank Davey, has closed down, owing close to \$360,000 to creditors.

Among the creditors who will be given priority consideration are payees of their investments are the Bank of Montreal, which has an assignment of accounts receivable in the amount of \$24,000. Bill Ballard and Tom Wolfe, two of the company's major investors, have a balance owed to them of approximately \$55,000 excluding interest which is secured by a first floating charge de-

Methuen Into Rock Books

TORONTO—Methuen Publications of Toronto, a company affiliated with Associated Book Publishers Ltd. of London, England has made a major move into books dealing with the rock music scene. Methuen has scheduled the fall 1973 publication of book biographies of Led Zeppelin and Bachman-Turner Overdrive as its initial entry.

Steve Wardle, Methuen's general manager, indicates that the company is negotiating with several major U.S. record companies for exclusive record store distribution of these two titles in all outlets in the U.S. and Canada.

Richie York, former Billboard Canadian editor and rock author and contributor, has been named as creative consultant for the series. The first two titles, "The Led Zeppelin Biography" written by Richie York and "Rock Is My Life, This Is My Song" by the Bachman-Turner Overdrive Biography" written by Martin Melhuish, will be published internationally on Sept. 15 with the support of an extensive promotion

Says Wardle, "The enormous and dynamic rock music market and audience has been somewhat neglected by book publishers, and it is our intention to fill this vacuum with a line of topical and high class rock-oriented titles. We simply do not subscribe to the publishing industry's view that the rock audience does not or cannot read."

The books, which will be illustrated with pictures, will retail at \$4.95.

Methuen is now working on and developing an extensive list of more than a dozen further titles in this new rock book series.

BRITAIN

(Country Music Week)
(Danceable soul style)

This Week	Last Week	Peak	Weeks on Chart	Artist
1	2	1	10	WHISPERING GONGS—Whispering Gongs (Epic)
2	1	1	10	STAND BY ME—Tina Turner (Mercury)
3	5	3	10	THREE STEPS TO HEAVEN—Three Steps To Heaven (Polygram)
4	3	3	10	SING BABY SING—Sylvia (Polygram)
5	4	4	10	THE WAY WE LIVE—Gladys Knight & The Pips (Polygram)
6	6	6	10	SEND IN THE CLOWNS—Judy Collins (Polygram)
7	18	7	10	THE PROUD ONE—Dionne Warwick (Polygram)
8	10	8	10	ROLL OVER LAY DOWN—The Hollies (Polygram)
9	11	9	10	ISABELLE—Dionne Warwick (Polygram)
10	12	10	10	AUTUMN—Scotty McCreery (Polygram)
11	13	11	10	THANKS FOR THE MEMORIES—The Four Seasons (Polygram)
12	14	12	10	I WANK DANCE WITH ME—The Four Seasons (Polygram)
13	15	13	10	ONE BITTER TRICE SHIT—The Four Seasons (Polygram)
14	16	14	10	IMAGINE ME—Imagine—The Four Seasons (Polygram)
15	17	15	10	LET ME TRY AGAIN—The Four Seasons (Polygram)
16	18	16	10	DO NOT DO BARRY—The Four Seasons (Polygram)
17	19	17	10	LISTEN TO WHAT THE MAN SAID—The Four Seasons (Polygram)
18	20	18	10	SWING LOW SWEET CHERRY—The Four Seasons (Polygram)
19	21	19	10	THE FOUR SEASONS—The Four Seasons (Polygram)
20	22	20	10	TIL DO ANYTHING YOU WANT ME TO—The Four Seasons (Polygram)
21	23	21	10	THE MIDDLE—The Four Seasons (Polygram)
22	24	22	10	BECK'S STORM—The Four Seasons (Polygram)
23	25	23	10	ON BOY—The Four Seasons (Polygram)
24	26	24	10	HURT SO GOOD—The Four Seasons (Polygram)
25	27	25	10	ONE TESTY TEST—The Four Seasons (Polygram)
26	28	26	10	WOMBLING WHITE TAILS—The Four Seasons (Polygram)
27	29	27	10	LOVING YOU MISSES—The Four Seasons (Polygram)
28	30	28	10	ON MY WAY—The Four Seasons (Polygram)
29	31	29	10	WALKING IN RHYTHM—The Four Seasons (Polygram)
30	32	30	10	TROUBLE—The Four Seasons (Polygram)
31	33	31	10	SENDING OUT AN SOS—The Four Seasons (Polygram)
32	34	32	10	STAND BY ME—Tina Turner (Mercury)
33	35	33	10	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
34	36	34	10	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
35	37	35	10	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
36	38	36	10	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
37	39	37	10	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
38	40	38	10	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
39	41	39	10	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
40	42	40	10	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)

44	44	44	44	GET OUT—Harold Melvin and the Blue Notes (Polygram)
45	45	45	45	HERE I GO AGAIN—Chaka & DeLo (Polygram)
46	46	46	46	DON'T BE CRUEL—Billy Swan (Polygram)
47	47	47	47	I'M GONNA RUN AWAY FROM YOU—Tina Turner (Mercury)
48	48	48	48	YOU GOT THAT TALK—Tina Turner (Mercury)
49	49	49	49	FEELIN'—Tina Turner (Mercury)
50	50	50	50	TAKE ME IN YOUR ARMS—Dionne Warwick (Polygram)
51	51	51	51	TAKE GOOD CARE OF YOURSELF—Three Degrees (Polygram)
52	52	52	52	TAKE GOOD CARE OF YOURSELF—Three Degrees (Polygram)
53	53	53	53	TAKE GOOD CARE OF YOURSELF—Three Degrees (Polygram)
54	54	54	54	TAKE GOOD CARE OF YOURSELF—Three Degrees (Polygram)
55	55	55	55	TAKE GOOD CARE OF YOURSELF—Three Degrees (Polygram)
56	56	56	56	TAKE GOOD CARE OF YOURSELF—Three Degrees (Polygram)
57	57	57	57	TAKE GOOD CARE OF YOURSELF—Three Degrees (Polygram)
58	58	58	58	TAKE GOOD CARE OF YOURSELF—Three Degrees (Polygram)
59	59	59	59	TAKE GOOD CARE OF YOURSELF—Three Degrees (Polygram)
60	60	60	60	TAKE GOOD CARE OF YOURSELF—Three Degrees (Polygram)

61	61	61	61	SHOW KARELUS—Karela and the Karelus (Polygram)
62	62	62	62	HAVE NO YOUTH TIE—John Lennon (Polygram)
63	63	63	63	WOMEN—The Four Seasons (Polygram)
64	64	64	64	IT'S A WONDERFUL—The Four Seasons (Polygram)
65	65	65	65	22 NO WALKER—Karela and the Karelus (Polygram)
66	66	66	66	SHIRO KARELUS—Karela and the Karelus (Polygram)
67	67	67	67	NO NO REQUEST—Karela and the Karelus (Polygram)
68	68	68	68	11 FUTURE IN HOURS—Karela and the Karelus (Polygram)
69	69	69	69	11 FUTURE IN HOURS—Karela and the Karelus (Polygram)
70	70	70	70	11 FUTURE IN HOURS—Karela and the Karelus (Polygram)
71	71	71	71	11 FUTURE IN HOURS—Karela and the Karelus (Polygram)
72	72	72	72	11 FUTURE IN HOURS—Karela and the Karelus (Polygram)
73	73	73	73	11 FUTURE IN HOURS—Karela and the Karelus (Polygram)
74	74	74	74	11 FUTURE IN HOURS—Karela and the Karelus (Polygram)
75	75	75	75	11 FUTURE IN HOURS—Karela and the Karelus (Polygram)
76	76	76	76	11 FUTURE IN HOURS—Karela and the Karelus (Polygram)
77	77	77	77	11 FUTURE IN HOURS—Karela and the Karelus (Polygram)
78	78	78	78	11 FUTURE IN HOURS—Karela and the Karelus (Polygram)
79	79	79	79	11 FUTURE IN HOURS—Karela and the Karelus (Polygram)
80	80	80	80	11 FUTURE IN HOURS—Karela and the Karelus (Polygram)

81	81	81	81	THE BRIMMO—Brimmo Ltd (Polygram)
82	82	82	82	ORIGINAL PULP—Brimmo Ltd (Polygram)
83	83	83	83	MELANCHOLIA—Jose Antonio (Polygram)
84	84	84	84	NEVER CAN SAY GOODBYE—Gloria Gaynor (Polygram)
85	85	85	85	ENTRE DOS AGUAS—Pepi de Lucis (Polygram)
86	86	86	86	ACQUILONE—Johannes (Polygram)
87	87	87	87	CAVALIERE—Johannes (Polygram)
88	88	88	88	CAVALIERE—Johannes (Polygram)
89	89	89	89	CAVALIERE—Johannes (Polygram)
90	90	90	90	CAVALIERE—Johannes (Polygram)
91	91	91	91	CAVALIERE—Johannes (Polygram)
92	92	92	92	CAVALIERE—Johannes (Polygram)
93	93	93	93	CAVALIERE—Johannes (Polygram)
94	94	94	94	CAVALIERE—Johannes (Polygram)
95	95	95	95	CAVALIERE—Johannes (Polygram)
96	96	96	96	CAVALIERE—Johannes (Polygram)
97	97	97	97	CAVALIERE—Johannes (Polygram)
98	98	98	98	CAVALIERE—Johannes (Polygram)
99	99	99	99	CAVALIERE—Johannes (Polygram)
100	100	100	100	CAVALIERE—Johannes (Polygram)

101	101	101	101	LIFE IS A BAMBINO—Joc C (Polygram)
102	102	102	102	HOW THE WIND WILL TELL—Earth, Wind & Fire (Polygram)
103	103	103	103	STAND BY ME—Tina Turner (Mercury)
104	104	104	104	LOVING YOU MISSES—The Four Seasons (Polygram)
105	105	105	105	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
106	106	106	106	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
107	107	107	107	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
108	108	108	108	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
109	109	109	109	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
110	110	110	110	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
111	111	111	111	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
112	112	112	112	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
113	113	113	113	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
114	114	114	114	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
115	115	115	115	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
116	116	116	116	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
117	117	117	117	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
118	118	118	118	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
119	119	119	119	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)
120	120	120	120	THE NIGHT—Frankie Valli & The Four Seasons (Polygram)

SWITZERLAND

(Country Music Week)

1	1	1	1	DO, I DO, I DO, I DO—Joc C (Polygram)
2	2	2	2	SHAME, SHAME, SHAME—Shirley & Company (Polygram)
3	3	3	3	SHAME, SHAME, SHAME—Shirley & Company (Polygram)
4	4	4	4	SHAME, SHAME, SHAME—Shirley & Company (Polygram)
5	5	5	5	SHAME, SHAME, SHAME—Shirley & Company (Polygram)

MEXICO

(Country Music Week)

1	1	1	1	SE ME OLVIDO OTRO VEZ—Jose Juan (Polygram)
2	2	2	2	MI CORAZON LORO—Ringo (Polygram)
3	3	3	3	MI CORAZON LORO—Ringo (Polygram)
4	4	4	4	MI CORAZON LORO—Ringo (Polygram)
5	5	5	5	MI CORAZON LORO—Ringo (Polygram)

ITALY

(Country Music Week)

1	1	1	1	FLANGE MI TELEFONO—Domenico Modugno (Polygram)
2	2	2	2	EVERYTHING—Barry White (Polygram)
3	3	3	3	EVERYTHING—Barry White (Polygram)
4	4	4	4	EVERYTHING—Barry White (Polygram)
5	5	5	5	EVERYTHING—Barry White (Polygram)

GERMANY

(Country Music Week)

1	1	1	1	SE ME OLVIDO OTRO VEZ—Jose Juan (Polygram)
2	2	2	2	MI CORAZON LORO—Ringo (Polygram)
3	3	3	3	MI CORAZON LORO—Ringo (Polygram)
4	4	4	4	MI CORAZON LORO—Ringo (Polygram)
5	5	5	5	MI CORAZON LORO—Ringo (Polygram)

NETHERLANDS

(Country Music Week)

1	1	1	1	SE ME OLVIDO OTRO VEZ—Jose Juan (Polygram)
2	2	2	2	MI CORAZON LORO—Ringo (Polygram)
3	3	3	3	MI CORAZON LORO—Ringo (Polygram)
4	4	4	4	MI CORAZON LORO—Ringo (Polygram)
5	5	5	5	MI CORAZON LORO—Ringo (Polygram)

SPAIN

(Country Music Week)

1	1	1	1	SE ME OLVIDO OTRO VEZ—Jose Juan (Polygram)
2	2	2	2	MI CORAZON LORO—Ringo (Polygram)
3	3	3	3	MI CORAZON LORO—Ringo (Polygram)
4	4	4	4	MI CORAZON LORO—Ringo (Polygram)
5	5	5	5	MI CORAZON LORO—Ringo (Polygram)

FRANCE

(Country Music Week)

1	1	1	1	SE ME OLVIDO OTRO VEZ—Jose Juan (Polygram)
2	2	2	2	MI CORAZON LORO—Ringo (Polygram)
3	3	3	3	MI CORAZON LORO—Ringo (Polygram)
4	4	4	4	MI CORAZON LORO—Ringo (Polygram)
5	5	5	5	MI CORAZON LORO—Ringo (Polygram)

Pop

DAVID BOWIE—Fame (3-22); producers: David Bowie and Barry Morse; writers: Bowie-Lennon-McCartney; publishers: Southern/Spinnaker/ASCAP, RCA JB-10216. Bowie turns around again with this soul-revered, disco-tinged cut that is already receiving black airplay. Unlike many while artists handling soul material, Bowie does not use a producer. Steady with waltz and strong horn section add to it.

BARRY MANNE—I'm A Survivor (3-22); producers: Bruce Johnston and Barry Manne; writers: Manne-Cynthia Weil; publishers: Southern/Spinnaker/ASCAP, RCA JB-10216. Barry Manne & Cynthia Weil have written some of the finest rock songs of our time. And man can with a long shot here that will appeal to anyone who has turned on the radio over the past 15 years. Rocker still does as first person, explaining what the music is and why it will always be with us. Intoxicant, excellent production and top vocals from Manne.

DAVID CASSIDY—Get It If You Love It (3-12); producer: David Cassidy & Bruce Johnston; writer: Ned Dwyer; publishers: Bachman/Long Dog, ASCAP, RCA JB-10211. Cassidy has developed into a far better than average singer, is cultivating a style totally distinct from that he showed in his Partridge family days and comes up with a strong rock (pumped by superb production) that makes for a listening record or a desirable cut.

recommended

THE Nitty Gritty Dirty Band—Isn't It Love To Be Dream (3-22); producers: William E. McManis; writer: B. Bryant; publishers: Acuff/Rouss/DI Bryant, BMI. United Artists 3X555-F.

STEPHENVAUGHN—Caroline (Are You Ready For The DuFour World) (2-23); producers: StephenVaughn; writers: B. Bryant; publishers: Fiat Tare, ASCAP, Mums 235 G640 (CBS).

THE KUMBS—Everybody's A Star (Starmaker) (2-27); producer: Raymond Douglas; writer: Raymond Douglas; publisher: Dargatz, BMI. United Artists.

KIMMY FRENCH—Superwoman 2 (Come Ready 2) (3-9); producers: Bill Hunter & Flourence Schaefer; writers: R. Mutter-F. Schaefer-Eisenbar; publisher: Famous, ASCAP, Vertigo 204 (Phonogram).

KIMMY FRENCH—Poppies The Palace Man (2-24); producer: Steve Barry; writers: Miley Friedman-Schaefer; writer: U. Boney; BMI, ASCAP 12107.

RO DONALDSON & THE NEWTOWNS—On Last Song Together (3-6); producer: Steve Barry; writers: N. Sedaka H. Green; publisher: Don Kirshner, BMI, ASCAP 12106.

PIKE DILL—A Day For Love Wins (2-25); producers: Paul Davis & Phil Barone; writer: Paul Davis; publisher: We V, BMI, Bang 718 (Veh).

BOBBY BLAND—Wababy (3-27); producer: Steve Barry; writer: David Moore; publishers: ABC/Dunhill & Speed, BMI, ASCAP 12105.

REDROBE—I've Got To Find The Right Woman (2-28); producer: Pat & Lally Gayles; writer: L. Gayles; publishers: Blackwood-Revelent, BMI. ASCAP 50107 (CBS).

NANCY SINKAT—A Good Old Fashioned Love (3-13); producer: Saffi Gurratt; writer: Saffi Russell; publisher: Famous, ASCAP, Private 350-622.

BOBBI MARLEY—Man Was Made To Love Woman (3-21); producer: Henry Jerome; writers: A. Sadaka & E. Jerome; publishers: ANM/Jarman-Carmichael, ASCAP, Green Music 10052.

GARY BOWNER—I Can't Take It (2-25); producer: Bob Erzin; writers: Robert Gordon/Lewitt; publishers: Extradragmatic, BMI, Atlantic 45-3275.

TRAVIS HARRIS—(Oh Don't Go For Pop) (3-9); writer: Mary Power; writer: Joe Williams Jr. (3-12); producer: Rick Holt; writers: Jerry Williams Jr. (3-12); publisher: Mt. Dog/ATV, BMI, Capricorn 0239.



THE INTERPOS—After You've Had Your Fling (Get Down To It) (2-22); producer: Tony Bongiovi; writers: M. Moorhead & J. Elie; writers: J. Lanning & C. Quander; publisher: Tonaco, ASCAP, Columbia 3 10153. Strong combination of lush instrumentation, smooth strings, powerful lead singing with base voice talking in the background and a good rocking melody add to what is a solid that should break soul and could easily cross into pop.

MELBA MORRIS—Am I His Lady (3-15); producer: Eugene McDermott; writer: Morgan Ames; publishers: Sweet Recording/3y Forest, ASCAP/BMI, Budden 452. Already receiving strong airplay, this is a fine ballad that gives Ms. Morris the best chance to show off her abilities as a stylist since her Broadway show days. Should hit MOR as well as soul almost immediately and sounds a solid chance at crossover.

recommended

THE HUES CORPORATION—One Good Night Together (2-19); producer: David Kershner; writer: Wally Heilman; publishers: JMI Lane/Arson, BMI, RCA JB-10211.

TIMMY THOMAS—Sexy Woman (2-22); producer: Willie Carter; writers: Timmy Thomas; publisher: Sheryl, BMI, Gains 1272 (OK).

THE JONESES—Love Inflation (Part 1) (2-27); producer: Les Valentine; writer: G. Dorsey; publishers: Ladyf/Blackcap, BMI, Mercury 73683.

GREG PEROT—I've Got Comin' Back (3-15); producer: J.P. Dirt Productions; writers: P. Perry & D. Davis; publisher: Cals Americana/Pebody, ASCAP, Casablanca 835.

BARRABAS—Baby Back (3-22); producer: F. Abner; writer: F. Abner; publisher: Sonlight, ASCAP, Aco 45-7025 (Atlantic).

MAJOR LANCE—I've Got Everything I Need (2-25); producers: Major Lance & A. Jackson; writer: Fredrick Knight; publisher: J. J. Bailey & Co./Wright, BMI, Aco 45-7011.

RON BIRTH—Dance Member (3-22); producers: James Baker & Melvin Wright; writer: L. Weiss; publisher: Saturday, BMI, Budden 470.

J.R. BILEY—The Entertainer Of They Could Only See Me Now (2-29); producer: J.R. Biley; writers: Scott Inglette/Adair, J. J. Bailey & K. L. Williams; publishers: Multi-Med, BMI, Midland International JB-10205 (RCA).

JACKIE MOORE—Make Me Feel Like A Woman (3-6); producer: Brad Shapiro; writer: Clarence Reid; publisher: Sheryl, BMI, Kayette 5122 (OK).



IAN HUNTER—Once Bitten Twice Shy (3-28); producers: Ian Hunter & M. Lander; writer: I. Hunter; publishers: Apple/Jan Hunter, ASCAP, Columbia 3 10151. Hunter's first solo single here is a solid rocker with good sense of humor and his usual English flavor. Artist currently enjoying successful U.S. tour and was the best known member of Mott.

DAVID GEDES—Run Run Run (2-25); producer: Paul Vance; writers: Paul J. Vance/Paul Coe; publisher: Music D. The Time, ASCAP, Columbia 3 10151. The record starts with a curious story that one still thinks may be true. Listen carefully to the lyrics.

TRUNK FACTORY—Hanging Around (3-20); producer: Michael Berkman; writers: Josef Topole/Michael Simek; publishers: Atlantic/Walton I. Simon, ASCAP, Aco 45-7025 (Atlantic). Avant garde/normalist Michael Berkman knows group that comes up with strings but workable mix of electronics, jazz and disco sounds.

THREE PIECES—I Need You Girl (2-22); producer: Donald Byrd; writers: Three Pieces; publisher: Blacklight, BMI, Fantasy 712. Somewhat like the Blacklights in sound, this smooth mix of soul and jazz really should hit pop and soul.

THE ALLENS—High Tide (2-25); producers: Alan Diamond & Michael Lloyd; writer: Anne Diamond; publishers: Dolow, BMI, Mercury 12515. Strong primary sound group that sounds a bit like the Diamonds. Production from Alan Diamond and Michael Lloyd shows, but it shows well.

CAROL TAYLOR—Back In The U.S.A. (2-14); producer: Carol Taylor; writer: Cheryl Taylor; publishers: Chrysalis/ABC, BMI, Elektra 45255. Fast-paced, energetic of the old Cheryl Barry/Richard, complete with wild piano solo. Artist sounds a bit like Barbra at times.

JIM REEVE—You Belong To Me (2-25); producer: Chet Atkins; writers: Pee Wee King, Brad Stewart, Chittie Price; publisher: RCA 10295. No one before or since has sung



as Jim Reeves has done, and this one is out of his "Songs of Love America," an established masterpiece. Pop: No info.

BILLY "CRASH" CRADDOCK—I Love The Blues And The Bluesy Blues (2-22); producer: ABC 12104. He came crashing through with another strong one, getting mileage out of the boogie bit. It's from his last album, and another good one. Pop: No info.

LORETTA LYNN/CONWAY TWITTY—Foolin' (3-6); producer: Dewa Bradley; writers: T. S. Taylor, Don Goodman, Will Jennings, Dewa Bradley, ABC 40426. Put together two of the greatest country songs, one of the greatest produced in the world, some excellent writing, and you have this record, which is sensational. Pop: No info.

BOB MILLER—Don't Take It Easy (3-25); producer: Billy Sharritt; writers: T. S. Taylor, M. Barnes; Dewa Bradley, ABC 50117. All the ingredients are here, Billy sings her heart out. Billy Sharritt does his usual fine production job, and there's a fine string arrangement by Bill McKinney. Pop: No info.

JOEY LEE LEWIS—Boogie Woogie Country Man (2-25); producer: Jerry Kennedy; writer: Troy Sals; Dewa Bradley, Mercury 73685. This is the edited version from the album of the same name, and again it is as good as can be. The highlight of the lyrics comes in the chorus, "You say Troy Sals and a writer of his. Pop: No info.

LYNN ANDERSON—I've Never Loved Anyone More (2-22); producer: Glenn Sutton; writers: I. Harpwood, M. Barnes; publisher: Wadsworth-Stern/Columbia (Globe), Columbia 3 10150. The story of a husband and wife who are in love, and it shows some tenderness in her voice with an excellent song. Pop: No info.

DEE HARRIS—What I Wanna Be In A (2-17); producer: Morris Young; writers: Morris Young, Bette Young, A. Gellie; Atlantic, BMI, Warner Bros. 1504. Obviously her best song to date, with some live production, and excellent material. This should do a great deal for her career. Pop: No info.

recommended

LAWNDA LINDSEY—Goodtime Baby (2-24); producer: Jim Shaw; writers: Barry Mann, Cynthia Weil; publisher: Blue Box Music, BMI, Capitol 4-F034.

PAY PELLOW—Let's Dance (2-24); producer: Larry Rogers; writer: M. McCallie; publishers: Savagess Music BMI, ABC/DT 1004 1760.

BOB STUCKEY—Boom Boom Boom Man (2-25); producer: Dave Briggs; writer: Bob Stuckey; publisher: D. Barnes; publisher: Dancer Music, BMI, RCA PB-1307.

JERRY MATHER—I've Got To Go (2-20); producer: Jerry Mather for Mather & Co.; writer: J. Allison A. Allison; publisher: Genta/Genta, Division of Bachwood Music, ASCAP, Melodyland MC 50129.

THE STAYLITERS Brothers—It's Go To My Gravy Loving You (2-24); producer: Jerry Kennedy; writer: D. Rich; publisher: American Cowboy Music, Mercury 73687.

CAR MAN—Cheater (2-20); producer: Don Galt; writer: Carl Mann/Larry Kay; publisher: ABC/Dunhill, BMI and American Broadcasting Music, ASCAP Records ABC 10292-1.

Pick-up—A top 30 chart time in the opinion of the review panel which voted for the selections published this week, recommended a time predicted to land on the Hot 100 between 21 and 100. Review editor—Bob Rabin.

Continued from page 30

KEVIN COOKE—Machining Head And Feet, Virgin VR 1117. A hard, rock, rouser that will come of which some of the best in the Hunter (as Most the Hopples) and was as he had with a good sense of humor. Some very pretty things and some rather strange lyrics. In most cases, you can expect the artist to match the music to the music of the title. Best cuts: "Sunday Morning Sinner," "Mrs. Hooley Go Home," "Toby."

COMBRIAN, EARL AND THE SOUNDTRACKS—The Blackbirds, Fantasy 1-9483. Donald Byrd film score combines some of the best of the top 100 chart is too stark. The cuts really sound like separate film cuts. Best cuts: "The One Two Three," "A Day Two," "Wildfire's."

SYDICA—Love at the Village, Vanguard VSD 73352. A truly fine listen that is sure to delight the listener's following. The musical is a bit more diversified than on recent Sydica LPs, lending more toward a richly varied than solid cut. Some of the best music ever associated with the artist. A strong plus in the haunting and exquisite voice of Cindy Kimball. If you close your eyes you would swear at times that it's really Cindy Kimball. In her own right, though, Ms. Kimball is a singer. Best cuts: "Barman," "It Might Have Been," "Marina" and "Cona No 10."

THE NEW BIRTH—The Beat, RCA AP1-1021. The group, one of the premier soul acts on the market, has grown in maturity and experience since the first ground on this material. Nevertheless, it still should be well received, especially

by those just turning onto the new. The songs cover a wide range and are well handled vocally and instrumentally. The group's latest effort (on the Budden label) is getting better the streets and it should prompt added interest here. Best cuts: "I'm Qualling I," "Honeybee," "Do It Again," "I'm Being Held Hostage."

SPOTNE JAY QUALLS—I Enjoy Loving You, Dicker DR 76914 (Brunswick), interestingly, coming from young singer whose songs uncannily line up on RCA. Sound can be both an advantage (the good it is) and a disadvantage (there is already an A. Groves). Similarity in ideas, phrasing and musical arrangement. Best cuts: "I Enjoy Loving You," "I'm Being Held Hostage."

BALD BURY—Fool, Budden BBS 5644. Mix of smooth, strong fitted strings with ballad-like standard and backup vocal or vice versa and funkier, disco type. Budden's best, as group avoids the trap of falling into a stylistic box and keeping good measure of originality. Some of production handled by veteran singer Robert John. Best cuts: "You're Say Goodbye," "Love, Won't You Say."

FUNKALOGUE—Let's Take It To The Streets, 20th Century/Westwood W-215. Used good mix of soul and jazz sounds, mixed in with singing and steel trap. Group has good steady audience. Best cuts: "Let's Take It To The Streets," "I'd Love You Something Good."

JARON BROWNE—Fists, ABC/Ample ASD 3304. This is beautiful, mellow music, with the leader's own warm and flowing, yet probing and biting at the while. The basic rhythm

section of bassist Reggie Workman, Anthony Davis on electric piano and Jimmy Hopps drums, plays with a collective genius. Best cuts: "You're Say Goodbye," "I'm Being Held Hostage" by Allen Murphy, and "Dying."

classical

MASSENET: LA VARRANSE—Pomp/Symphony/Annoyance/Chorus/Endless Symphony, Columbia M 3506. Truly an operatic rarity to find the appetite of the artist. Best cuts: "You're Say Goodbye," "I'm Being Held Hostage" by Allen Murphy, and "Dying."

WILIAM RAY—CONCERTOS FOR GUITAR AND LUTE—RCA CR2 0597. Recycled these highly regarded performances at three records for the price of two provides deals with a highly valuable package. Individually, the records sold well to guitar, and at the price increase, it stores the gains considerably more. Included is Rodrigo's hit "Concierto de Aranjuez" in addition to works by Giuliani, Villa Lobos, Arned, Bortoloni, and Vivaldi.

THE ROAD FROM RAGS TO GLORY—New England Style, Ensembles (Ensemble), Golden Crest CBS-1042. Contains some of the same elements that led to Red Bach Both ensembles. But this two-record set is more discursive, it attempts, with some success, to trace the roots of jazz from its origins in ragtime. Several Joplin tunes, for example, are included, among

others by Turpin, Marshall, Scott and Lamb, leading to Jelly Roll Morton, Louis Bache and others. And along the way are some of the best of the best of the best in the field, such as Stravinsky. Continuing interest in American live development of jazz will find Schiller's extensive notes informative.

Label Credit Mgrs. Meet In New York

NEW YORK—Label credit managers met last week for the first time with a group of their newly-formed group.

With the recession softening the economy, and, resultantly, the record business, record labels and credit executives have spearheaded a program of obtaining current business profiles on accounts.

With the aid of computer programs, credit is now able to supply an analysis of major accounts, which breaks down net business, percentage of returns, percentage of advertising, and so on. Credit executives have spearheaded a program of obtaining current business profiles on accounts.

soul

THE NEW BIRTH—The Beat, RCA AP1-1021. The group, one of the premier soul acts on the market, has grown in maturity and experience since the first ground on this material. Nevertheless, it still should be well received, especially

jazz

JARON BROWNE—Fists, ABC/Ample ASD 3304. This is beautiful, mellow music, with the leader's own warm and flowing, yet probing and biting at the while. The basic rhythm

Billboard

Chart Bound

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WEEK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100																																																																																																					
TITLE-Artist	(Producer) Writer, Label & Number (Distributing Label)	WEEK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100																																																																																																			
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SISTER GOLDEN HAIR—James (George Brown, Kapp, Warner Bros.)	44	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	105	110	115	120	125	130	135	140	145	150	155	160	165	170	175	180	185	190	195	200	205	210	215	220	225	230	235	240	245	250	255	260	265	270	275	280	285	290	295	300	305	310	315	320	325	330	335	340	345	350	355	360	365	370	375	380	385	390	395	400	405	410	415	420	425	430	435	440	445	450	455	460	465	470	475	480	485	490	495	500	505	510	515	520	525	530	535	540	545	550	555	560	565	570	575	580	585	590	595	600	605	610	615	620	625	630	635	640	645	650	655	660	665	670	675	680	685	690	695	700	705	710	715	720	725	730	735	740	745	750	755	760	765	770	775	780	785	790	795	800	805	810	815	820	825	830	835	840	845	850	855	860	865	870	875	880	885	890	895	900	905	910	915	920	925	930	935	940	945	950	955	960	965	970	975	980	985	990	995	1000
LOVE WILL KEEP US TOGETHER—The Captain & Tennille (The Captain, S. Salsola, S. Salsola, Warner Bros.)	41	7	12	17	22	27	32	37	42	47	52	57	62	67	72	77	82	87	92	97	102	107	112	117	122	127	132	137	142	147	152	157	162	167	172	177	182	187	192	197	202	207	212	217	222	227	232	237	242	247	252	257	262	267	272	277	282	287	292	297	302	307	312	317	322	327	332	337	342	347	352	357	362	367	372	377	382	387	392	397	402	407	412	417	422	427	432	437	442	447	452	457	462	467	472	477	482	487	492	497	502	507	512	517	522	527	532	537	542	547	552	557	562	567	572	577	582	587	592	597	602	607	612	617	622	627	632	637	642	647	652	657	662	667	672	677	682	687	692	697	702	707	712	717	722	727	732	737	742	747	752	757	762	767	772	777	782	787	792	797	802	807	812	817	822	827	832	837	842	847	852	857	862	867	872	877	882	887	892	897	902	907	912	917	922	927	932	937	942	947	952	957	962	967	972	977	982	987	992	997	1000
WHEN WILL I BE LOVED—Linda Ronstadt (The Captain, S. Salsola, S. Salsola, Warner Bros.)	41	7	12	17	22	27	32	37	42	47	52	57	62	67	72	77	82	87	92	97	102	107	112	117	122	127	132	137	142	147	152	157	162	167	172	177	182	187	192	197	202	207	212	217	222	227	232	237	242	247	252	257	262	267	272	277	282	287	292	297	302	307	312	317	322	327	332	337	342	347	352	357	362	367	372	377	382	387	392	397	402	407	412	417	422	427	432	437	442	447	452	457	462	467	472	477	482	487	492	497	502	507	512	517	522	527	532	537	542	547	552	557	562	567	572	577	582	587	592	597	602	607	612	617	622	627	632	637	642	647	652	657	662	667	672	677	682	687	692	697	702	707	712	717	722	727	732	737	742	747	752	757	762	767	772	777	782	787	792	797	802	807	812	817	822	827	832	837	842	847	852	857	862	867	872	877	882	887	892	897	902	907	912	917	922	927	932	937	942	947	952	957	962	967	972	977	982	987	992	997	1000
BAD TIME—Squid (George Brown, Kapp, Warner Bros.)	41	7	12	17	22	27	32	37	42	47	52	57	62	67	72	77	82	87	92	97	102	107	112	117	122	127	132	137	142	147	152	157	162	167	172	177	182	187	192	197	202	207	212	217	222	227	232	237	242	247	252	257	262	267	272	277	282	287	292	297	302	307	312	317	322	327	332	337	342	347	352	357	362	367	372	377	382	387	392	397	402	407	412	417	422	427	432	437	442	447	452	457	462	467	472	477	482	487	492	497	502	507	512	517	522	527	532	537	542	547	552	557	562	567	572	577	582	587	592	597	602	607	612	617	622	627	632	637	642	647	652	657	662	667	672	677	682	687	692	697	702	707	712	717	722	727	732	737	742	747	752	757	762	767	772	777	782	787	792	797	802	807	812	817	822	827	832	837	842	847	852	857	862	867	872	877	882	887	892	897	902	907	912	917	922	927	932	937	942	947	952	957	962	967	972	977	982	987	992	997	1000
OLD DAYS—George (George Brown, Kapp, Warner Bros.)	41	7	12	17	22	27	32	37	42	47	52	57	62	67	72	77	82	87	92	97	102	107	112	117	122	127	132	137	142	147	152	157	162	167	172	177	182	187	192	197	202	207	212	217	222	227	232	237	242	247	252	257	262	267	272	277	282	287	292	297	302	307	312	317	322	327	332	337	342	347	352	357	362	367	372	377	382	387	392	397	402	407	412	417	422	427	432	437	442	447	452	457	462	467	472	477	482	487	492	497	502	507	512	517	522	527	532	537	542	547	552	557	562	567	572	577	582	587	592	597	602	607	612	617	622	627	632	637	642	647	652	657	662	667	672	677	682	687	692	697	702	707	712	717	722	727	732	737	742	747	752	757	762	767	772	777	782	787	792	797	802	807	812	817	822	827	832	837	842	847	852	857	862	867	872	877	882	887	892	897	902	907	912	917	922	927	932	937	942	947	952	957	962	967	972	977	982	987	992	997	1000
I'M NOT LISA—Linda (George Brown, Kapp, Warner Bros.)	41	7	12	17	22	27	32	37	42	47	52	57	62	67	72	77	82	87	92	97	102	107	112	117	122	127	132	137	142	147	152	157	162	167	172	177	182	187	192	197	202	207	212	217	222	227	232	237	242	247	252	257	262	267	272	277	282	287	292	297	302	307	312	317	322	327	332	337	342	347	352	357	362	367	372	377	382	387	392	397	402	407	412	417	422	427	432	437	442	447	452	457	462	467	472	477	482	487	492	497	502	507	512	517	522	527	532	537	542	547	552	557	562	567	572	577	582	587	592	597	602	607	612	617	622	627	632	637	642	647	652	657	662	667	672	677	682	687	692	697	702	707	712	717	722	727	732	737	742	747	752	757	762	767	772	777	782	787	792	797	802	807	812	817	822	827	832	837	842	847	852	857	862	867	872	877	882	887	892	897	902	907	912	917	922	927	932	937	942	947	952	957	962	967	972	977	982	987	992	997	1000
LOVE WON'T LET ME WAIT—Barry (George Brown, Kapp, Warner Bros.)	41	7	12	17	22	27	32	37	42	47	52	57	62	67	72	77	82	87	92	97	102	107	112	117	122	127	132	137	142	147	152	157	162	167	172	177	182	187																																																																																																																																																																			

GOIN' HOME!

DES 18072

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INCLUDING: "I'M GOING HOME," "WOODCHOPPER'S BALL," "LOVE LIKE A MAN," "HEAR ME CALLING"

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Plus 6 other great tracks including "Woodchopper's Ball," "Love Like A Man" and "Hear Me Calling."



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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard

[illegible]

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Star increase in sales / 11-20 Star increase of 4 positions/ 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally be eligible for a star. In such cases, products will be awarded a star without the required upward movement noted above. ★ Recording Industry Association of America. © 1990 RIAA. RIAA's Top LP's & Tape chart is available online at www.riaa.com. ★ Recording Industry Association of America. © 1990 RIAA. RIAA's Top LP's & Tape chart is available online at www.riaa.com. (See legend for full details.)

When is a moving violation not a moving violation?



M6-82951

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By popular demand
"Forever Came Today" M1356F
the new Jackson Five single!

When it's the title
of a new album by
the Jackson Five.
It's a record you'll
keep for life.
So appear now.
Any record store
will do. On
Motown Records
and Tapes.

MOVING VIOLATION NOTICE TO APPEAR

M6-82951

DATE

June, 1975

TIME

Any day of week

NAME

Michael, Tito, Jermaine, Marlon, Jackie

ADDRESS

Hollywood, California

ALBUM NUMBER

M6-82951

DESCRIPTION OF VIOLATION

Exceeding the speed

limit 45 in a 33 1/2 zone.

LOCATION OF VIOLATION

Any turntable

WITHOUT ADMITTING GUILT, I PROMISE TO APPEAR AT THE TIME AND PLACE LISTED BELOW.

SIGNATURE

Michael Tito Jackie

Germaine Marlon

ADDRESS

Motown Records

6464 Sunset Blvd.

CITY OR TOWN

Hollywood, California



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TOP LPs & TAPE POSITION
187-200

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POSITION
1997-2000

		COMPILER		SUGGESTED LIST PRICE	
		THIS WEEK		LAST WEEK	
		WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION
Complete from National Record Stores by the Music Popularity Corporation and the Record Market Research Department on Billboard					
Artist					
Label, Number (Dist. Label)					
107	83	16	1	107	83
	GORDON LIGHTFOOT God On The Shoulder March 48, 1968 (1st week on list)				
	•	1	1	1	1
108	85	64	4	108	85
	NORMIE APERTON Perfect March 48, 1968 (1st week on list)				
	•	1	1	1	1
109	86	30	4	109	86
	BOB JAMES I'm Not A Millionaire March 48, 1968 (1st week on list)				
	•	1	1	1	1
110	87	12	1	110	87
	FRANK VALI Cherry March 48, 1968 (1st week on list)				
	•	1	1	1	1
111	80	11	1	111	80
	APACHE WHITE BAND Put It Where You Want It March 47				
	•	1	1	1	1
112	94	13	1	112	94
	JESSE GUNN YOUNG Soul Train March 48, 1968 (1st week on list)				
	•	1	1	1	1
124	5	124	5	124	5
	TAMITA TUCKER MCA 2141				
	•	1	1	1	1
114	96	12	1	114	96
	ROBERTA FLACK Feel Like Making Love March 48, 1968 (1st week on list)				
	•	1	1	1	1
115	118	8	1	115	118
	HACHTER Hate On The Dog March 47 (1st week on list)				
	•	1	1	1	1
129	2	129	2	129	2
	ELVIS PRESLEY Today's Ready March 48, 1968 (1st week on list)				
	•	1	1	1	1
130	4	130	4	130	4
	PIPPIN LUTTO Weedie March 48, 1968 (1st week on list)				
	•	1	1	1	1
128	7	128	7	128	7
	McKENZIE SPONGE Get Me To The Country March 48, 1968 (1st week on list)				
	•	1	1	1	1
119	84	13	1	119	84
	KANCA Song For America March 48, 1968 (1st week on list)				
	•	1	1	1	1
132	4	132	4	132	4
	FREE Best Of March 47 (1st week on list)				
	•	1	1	1	1
131	5	131	5	131	5
	TAMARIS Heart Core Poetry March 47 (1st week on list)				
	•	1	1	1	1
133	97	133	97	133	97
	DOUGIE BROTHERS The Cowboy March 48, 1968 (1st week on list)				
	•	1	1	1	1
136	4	136	4	136	4
	LOHNE LUTIN SMITH & THE COSMIC FORCE The Cosmic Force March 48, 1968 (1st week on list)				
	•	1	1	1	1
135	103	30	1	135	103
	ELTON JOHN Goodbye March 48, 1968 (1st week on list)				
	•	1	1	1	1
139	51	139	51	139	51
	JOHN DENVER Back Home Again March 47 (1st week on list)				
	•	1	1	1	1
137	3	137	3	137	3
	GEORGE DUKE The Stars Will Travel March 48, 1968 (1st week on list)				
	•	1	1	1	1
128	105	15	1	128	105
	JOHN DENVER Rock 'N' Roll March 48, 1968 (1st week on list)				
	•	1	1	1	1
143	3	143	3	143	3
	BERRY JORDAN Phone Call From God March 48, 1968 (1st week on list)				
	•	1	1	1	1
130	12	130	12	130	12
	HEINRY GROSS Play Me Into Something April 48 (1st week on list)				
	•	1	1	1	1
131	109	28	1	131	109
	LINDA RONSTADT Hymn Like A Wheel April 48 (1st week on list)				
	•	1	1	1	1
132	113	26	1	132	113
	LAURELLE I'm Not A Millionaire April 48 (1st week on list)				
	•	1	1	1	1
133	135	4	1	133	135
	NEW BIRTH Blow Away March 48, 1968 (1st week on list)				
	•	1	1	1	1
144	69	144	69	144	69
	AMERICA Holidays March 48, 1968 (1st week on list)				
	•	1	1	1	1
135	117	30	1	135	117
	APACHE WHITE BAND March 47				
	•	1	1	1	1
136	113	164	1	136	113
	LEZ ZEPPELIN March 48, 1968 (1st week on list)				
	•	1	1	1	1
137	113	164	1	137	113
	TOTO Toto March 48, 1968 (1st week on list)				
	•	1	1	1	1

TOP LPs & TAPE

As	36	Eli Clayton	51
As	36	Jeff Colton	69
As	36	Joel Cohen	80
Harriet	36	Commence	83
Amberle	104	Alice Cooper	83
As	36	Charlie Daniels Band	83
Eli Anderson	36	John Denver	54, 96, 126
Phil Ains	36	Donna Deane	83
Armstrong	36	Three Tenors & Los Celos	73
Average White Band	111, 120	Bo Diddley	8, 71, 122, 123
As	36	Debbie Downer	83
Bad Company	15, 187	Dr. Hook	108
As	36	Earth, Wind & Fire	8
As	36	Freddy Fender	9
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Black Boys	106, 136	Flatt & Scruggs	114
As	36	Frankie Valli	83
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Black Cat Arkansas	145	Al Green	77, 148
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Brother Brown	36	Emory Harris	123
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David Byrd	36	Hayward & Lugin	45
The Captain & Tennille	81	Joe Henshaw	76

THIS WEEK	LAST WEEK	R	ARTIST Album, Label (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-TRACK	CD+TAP	CASSETTE	CD+TAP CASSETTE
★	★	48	BEACH BOYS Endless Summer—LP Capitol (SRA 11302)	6.98	2.98	3.98		
★	139	125	ELING CRIMSON U.S.A. Atlantic 10 28126	6.98	3.97	3.97		
★	154	3	JAMES GANG Newborn A&M 36 312	6.98	3.97	3.97		
★	152	4	TINA SCOTT & THE L.A. EXPRESS LAP 7762 (A&M)	6.98	3.98	3.98		
★	142	148	ROBINETTE FC 33338 Columbia FC 33338	6.98	3.98	3.98		
★	155	219	CAROLE KING Rascality Oak SP 77000 (A&M)	6.98	3.98	3.98		
★	156	5	THE HOOGENIGTS Sunrise Of The Third Millennium A&M 36 4523	6.98	3.95			
★	145	145	3 BLACK ANGELS An L.A. Brand A&M 36 363	6.98	3.97	3.97		
★	146	6	SILVI QUATRO Your Heart Won't Like Me Anymore A&M 36 4835	6.98	3.98			
★	159	3	PILOT Concert '87 11388 Capitol ST 11388	6.98				
★	148	151	N. GREEN Explores Your Mind N-Green 1000 (Loma)	6.98	3.98	3.98		
★	149	116	BOBIE THOMPSON For Earth's Benefit Capitol 10173 (Warner Bros.)	6.98	3.97	3.97		
★	141	16	JOHN STEWART Wingspan Angel Capitol 10173 (Warner Bros.)	6.98	3.98	3.98		
★	151	149	JOE COCKER I Can Stand A Little Rock A&M SP 3633	6.98	3.98	3.98		
★	165	64	CHICAGO Chicago XII 33140 Epic 33140	21.98	13.98	13.98	11.98	
★	153	120	EMILYLO HARRIS Once On A Time Capitol 10122 (Warner Bros.)	6.98	3.97	3.97		
★	154	150	SAVANNAH Savannah 10122 (Warner Bros.)	6.98	3.98			
★	155	160	BOB MARLEY & THE WAILERS Rastaman Vibration A&M SP 3535	6.98	3.98			
★	156	164	KEEL SEDANA Sedana's Back Capitol 10122 (Warner Bros.)	6.98	3.98	3.98		
★	157	122	HUMBLE PIE Street Date A&M SP 4514	6.98	3.98			
★	149	3	BEACH BOYS Holland Capitol 10122 (Warner Bros.)	6.98	3.97	3.97		
★	159	126	DOBBY WOODS I Don't Know What The World Is Coming To United World 10122 (Warner Bros.)	6.98	3.98			
★	160	162	KEVIN KADOKUN Silver Morning United World 10122 (Warner Bros.)	6.98	3.97	3.97		
★	161	163	PSB Hypnotical Love Capitol 10122 (Warner Bros.)	6.98	3.98	3.98		
★	162	142	BOB SEGER ★ Brazilian Love Capitol 113378	6.98	3.98	3.98		
★	163	148	STANLEY TUNBENTRE The Single Man Capitol 113378	6.98	3.97	3.97		
★	176	3	SHANNY N. WALKER Dry & Wet Capitol 113378	6.98	3.98			
★	165	168	BUCK DERRINGER Spring Fever Capitol 113378 (A&M)	6.98	3.98	3.98		
★	179	116	DOBBIE BROTHERS Telephone Street Capitol 113378	6.98	3.98	3.98		
★	167	123	B.J. EXPRESS It's In Us (You're Satisfied) Capitol 113378	6.98	3.97	3.97		
★	168	171	CAROLE KING Ready Now Capitol 113378 (A&M)	6.98	3.98			
★	180	2	SPIN Dirt Of 76 Capitol 113378 (A&M)	6.98	3.98			

 Associated RIAA seal for sales of 1 Million Certified on manufacture before RIAA seal audit available. All other units certified by RIAA are indicated by colored dots		Weeks on Chart		SUGGESTED LIST PRICE				
THIS WEEK LAST WEEK	WEEKS ON CHART	ARTIST Title, Number (Cert. Label)	ALBUM	4-CANAL	5-TRACK	Q-PAKE	CD+T	PRICE TO RETAIL
183	2	CHITTY CHITTY BANG There's No Place Like America Today Arista CD 2081 (Reprise) (New)			2.97			7.97
181	2	MONSIEUR Gambusia PC 2342			2.98			3.98
172 176	16	TOP CHOCOLATE Cocam Pat A & M TW 0003 (Atlantic)			2.97			3.97
184	2	ARMAGEDDON The Armageddon Arista CD 2082 (Reprise) (New)			2.98			3.98
189	2	THE MEEGER BROTHERS Hush A 452			2.98			3.98
NEW RELEASE		OLEY BROKE The Oley Bros. A & M TW 0030 (Atlantic)			2.98			3.98
176 153	6	CHER Stars Warner Bros. SS 2890			2.97			7.97
177 180	9	EDDIE HARRIS Heart Sound Mellow Mercury SS 3689			2.97			7.97
178 178	15	RICHARD TORRANCE & LURE LA Belle Of The Ball Mercury SS 3678 (Atlantic)			2.98			3.98
190	2	PINK FLOYD Obscured By Clouds Mercury SS 3708 (Atlantic)			2.98			3.98
NEW RELEASE		MCCOY TYNER Atlantic Mercury SS 3709 (Atlantic)			2.98			3.98
NEW RELEASE		POWER SISTERS Dappin Mercury SS 3710 (Atlantic)			2.98			3.98
NEW RELEASE		THE STONE PONES FEATURING LINDA HENSTOCK Country 452			2.98			3.98
NEW RELEASE		ROBERT PALMER Smoothen: Smoother Through The Alley Mercury SS 3711 (Atlantic)			2.98			3.98
NEW RELEASE		FOUR TOPS Night Lights Reentry Mercury SS 3712 (Atlantic)			2.98			3.98
185 163	7	TRUMPET SEASATION So Far From Heaven Par 12310 (New)			2.95			7.95
NEW RELEASE		STYLSTICS Thank You Baby Mercury SS 3713 (Atlantic)			2.98			3.98
NEW RELEASE		HARMONIE Warrior (On The Edge Of Time Mer 38 115)			2.97			7.97
188 134	24	RISES FEATURING CHAKAL Rufus Mercury SS 3714 (Atlantic)			2.98	2.95	2.98	3.98
NEW RELEASE		PINKAL'S DOG Paralyzed Mental Mercury SS 3715 (Atlantic)			2.98			3.98
190 175	12	LEO ZEPPELIN Mouths SS 3716			2.97			7.97
191 141	9	THE CRUSON Be True To You Mercury SS 3717 (Atlantic)			2.95			7.95
192 164	87	LEO ZEPPELIN II Mouths SS 3718			2.97			7.97
193 157	50	ELTON JOHN Carla Mer 38 116			2.98			3.98
194 200	42	BUCHANAN-TURNER OVERDOSE Red Tails Mercury SS 3719 (Atlantic)			2.95	2.95	2.95	3.95
195 140	88	LEO ZEPPELIN Mouths SS 3720			2.97			7.97
197 157	47	ROBERT GASTON BUNCH Ball Of Cotton Mercury SS 3721 (Atlantic)			2.97			7.97
198 157	46	THE COMBAT Deep (SS 38 117) (Atlantic)			2.97			7.97
198 156	87	ELTON JOHN Goodbye Blue Bird Mer 38 118			2.98			3.98
199 195	45	STEVE WONDER Jambalaya: The First Taste Mer 38 119			2.98			3.98
200 194	56	OLIVIA NEWTON-JOHN At Your Feet Mer 38 120			2.98			3.98

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